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NOVEMBER 1919

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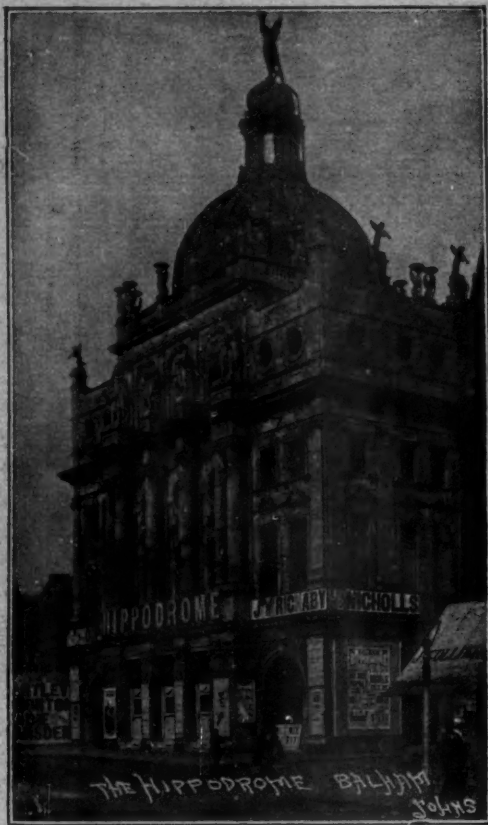
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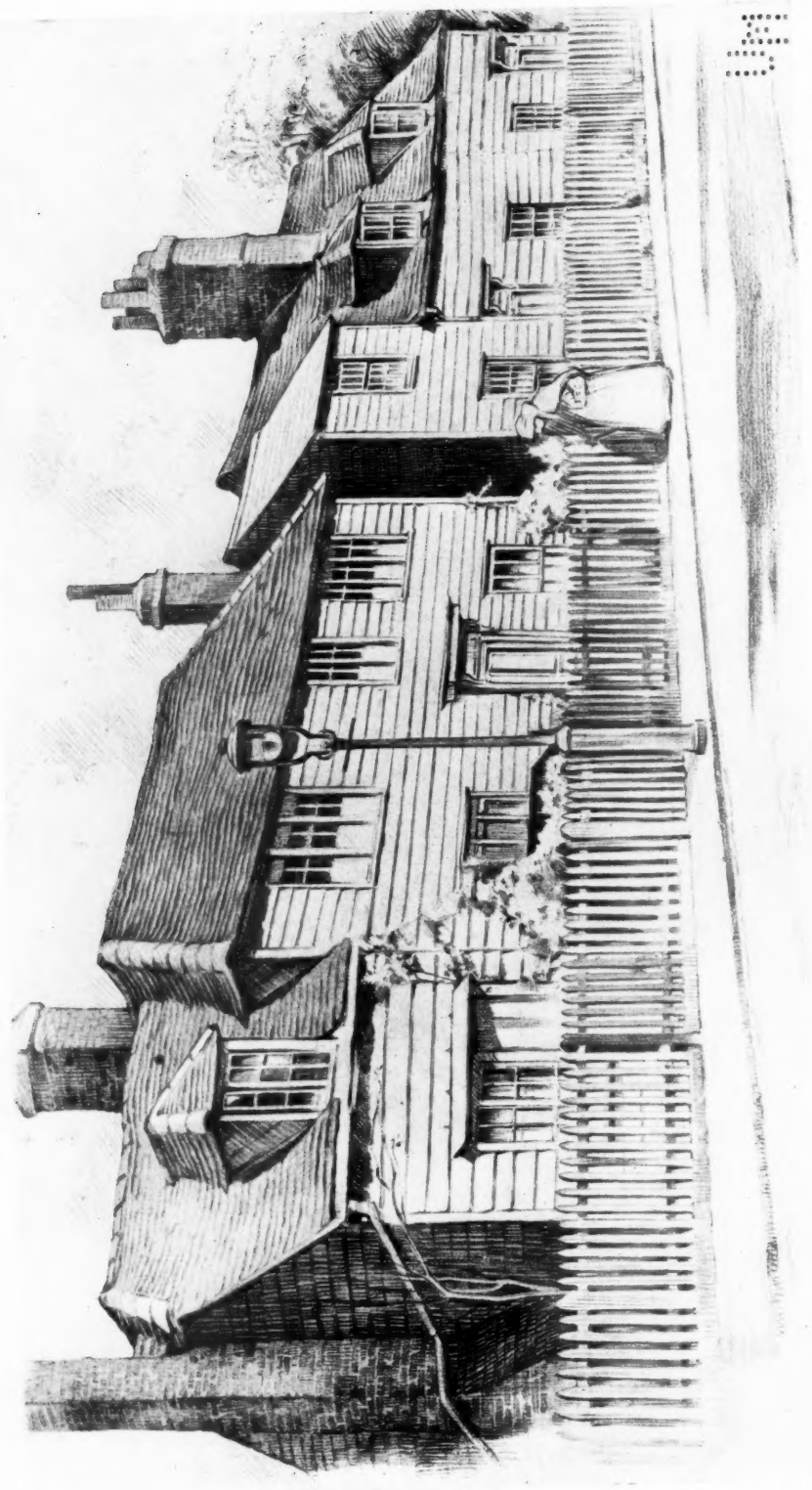
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ROW OF WOODEN COTTAGES NEAR EPSOM, SURREY.
From a Pencil Drawing by S. C. Routts.

Plate I.

November 1919

SOME EXAMPLES OF WOODEN BUILDINGS, OLD AND NEW.

SEEING that national housing had come to a deadlock because of the impossibility of building at a cost that would admit of an economic rent, an alert journalist hit upon the brilliant idea of constructing the houses of wood. The value of the suggestion as a newspaper "stunt" was soon exhausted, but it was taken into serious consideration by the Ministry of Health, who promptly overhauled the by-laws with the object of accommodating the wooden house, while the London County Council soon had on its agenda a motion requiring its Housing Committee to consider and report as to "the practicability and expediency of wood construction for cottages and houses, having regard to the importance of providing additional housing accommodation with the least possible delay and at a reasonable cost."

There has been, naturally, the usual flood of more or less irresponsible correspondence. A letter from Sir Charles Nicholson, however, discusses the subject with authority born of extensive experience, he having, in his time, built many wooden houses, and lived in some. This experience has led him to believe "that in most localities a good timber building is very little cheaper than a brick or concrete one, at any rate in normal times": and he adds "that, as bricks can be made faster than timber can be seasoned, he doubts whether timber construction will prove to be economical in the long run, much as he desires to see a more intelligent use of local building materials

and old-fashioned building methods, and much as he deplores the stupidity of the by-laws under which we suffer at present." Apart altogether from the economics of the question—and no architect wants to see our land disfigured with innumerable cheap wooden houses—it will be interesting to see a few examples of what has been done in various countries and at different periods. For most of the foreign and a few of the British examples we are indebted to Mr. Frank L. Emanuel, who has written the following account of them:—

When we in England talk of erecting wooden buildings it must be understood that we mean frame or weatherboard houses, and not the type common in countries where there is a prolific supply of timber, and where houses and cabins of the log-hut type can be put up with whole or halved tree-trunks cut into lengths with, as often as not, their bark left on. It is to be

hoped that the "general public" will not suppose that brick or plaster can be eliminated altogether from the construction of wooden houses: it should be generally understood that there are foundations and chimney-stacks to be considered. All that is practicable is that the house shall as far as possible be constructed of wood, much as is a carvel-built boat. Indeed, many an old boat left on its keel and roofed in or cut in twain amidships and set on end has formed a good makeshift house.

The chief disadvantages of the wooden house are, of course, the danger of fire and the ravages of insects and of dry rot and of damp rot. As to the first drawback, if there be, as we are assured there are, several means of rendering wood non-inflammable at a cost which would not prove prohibitive,

legislation should at once be framed and passed insisting on the "non-flaming" of all constructional wood-work for houses. With regard to the other disabilities, surely our army of very ingenious chemists can provide us with satisfactory remedies.

Naturally one turns to see what has been done in the past in the way of wooden houses. Here we exclude, of course, half-timbered houses, beautiful examples of which can readily be called to mind. When one thinks of the weatherboard house, one's mind perhaps first reverts to the many dignified specimens erected in the United States in the Colonial style, and then to the endless examples of smaller houses in that country for which, later,

wood was so frequently used. In Holland, again, the home *par excellence* of brickwork, the villages and some towns, such as Zaandam, abounded in tastefully built houses of wood. But, as a matter of fact, there are few countries, either Occidental or Oriental, which cannot produce interesting and beautiful examples of the craft. Japan can possibly teach us more in modern wood-working than any other country. It is for us to profit by what has already been accomplished only so far as it can be used to lend utility and beauty to present and pressing requirements.

Among the illustrations culled from the writer's collection of prints and drawings the splendid seventeenth-century engraving by Vernhuysen of typical wooden houses in Amsterdam, shown by the largest of the three engravings on page 104, is of special interest. Amsterdam of course, is built on a "forest"



FARM AT QUAI DES CHAMPS, TROUVILLE.



DANISH EXAMPLE, BY J. LINNIG.

of timber piles driven into the mud as foundations for its buildings. It takes some little time to get accustomed to the sight of these houses, many of them very lofty, leaning at an apparently perilous angle one way or the other, owing to the eventual uneven settlement of the piles. Another illustration of Dutch woodwork shows some of the fishermen's houses built out into the Zuyder Zee on piles at the Island of Marken. In the terrible floods and high tides of a few years back life was lost in the houses shown,



HOUSE IN BOSTON IN WHICH BENJAMIN FRANKLIN WAS BORN, 1706.

which were lifted up bodily by the waters and set on end. (See the drawing [7] by the writer, p. 107.)

The three engravings by J. Linnig, of Copenhagen (pages 104 and 105), show how very interesting the wooden front may be made, though these examples would lose much charm were they fitted with other than leaded glass windows. It is interesting to note that at the corners of the streets the protecting stones are embellished with a sculptural design, such as may be found at Domberg in Walcheren. Another interesting detail is the manner in which the grille of a ground-floor window has been contorted, presumably to allow of the passage of parcels, letters—aye, and for all we know, Danish kisses.

The remaining Danish example introduces us to a most fascinating old house drawn and engraved by H. Hansen in 1850 (p. 106). The man who designed this vigorous front, so suggestive of homely comfort, was evidently no mere carpenter and builder, as designers of wooden houses so often were.

A charming old farmhouse, in which lath and plaster plays a conspicuous part, at Quai des Champs, near Trouville (see p. 103), would have been ruled out on a strict interpretation of the expression "wooden houses"; but it is admitted for its quaint beauty, and because, after all, timber enters very largely into its composition. It is worth inclusion if only for the sake of its wonderful old roof and its picturesque turret and dormers. Surely no such farm can ever have existed! It is merely an artist's dream, one of the imaginative illustrations to a book of fairy tales. But no: they used to build just like that once upon a time, and the fairy tales have simply assimilated the beautiful idea.



TWO WOODEN HOUSES IN AMSTERDAM, WHICH SURVIVED A FIRE IN 1682.

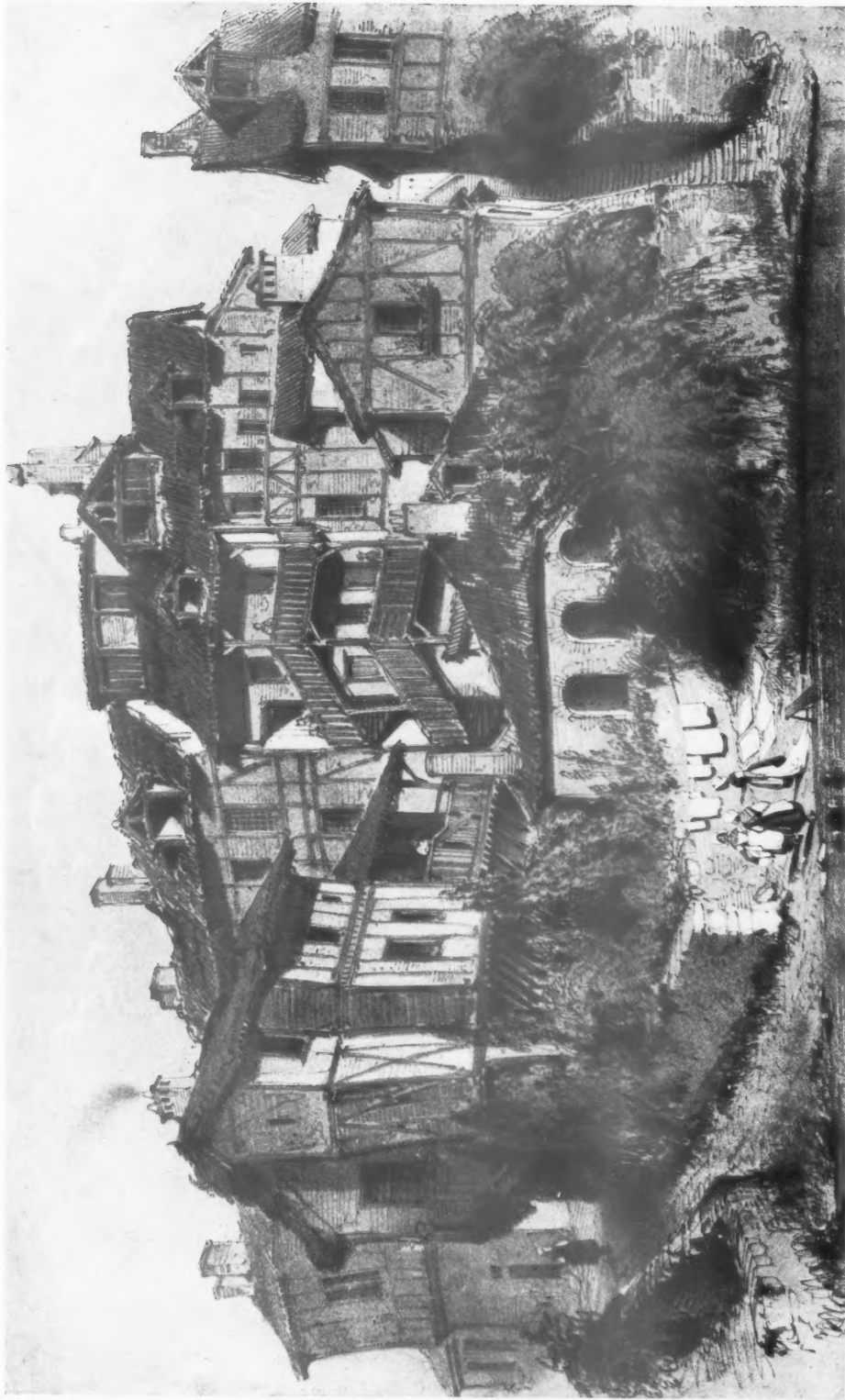


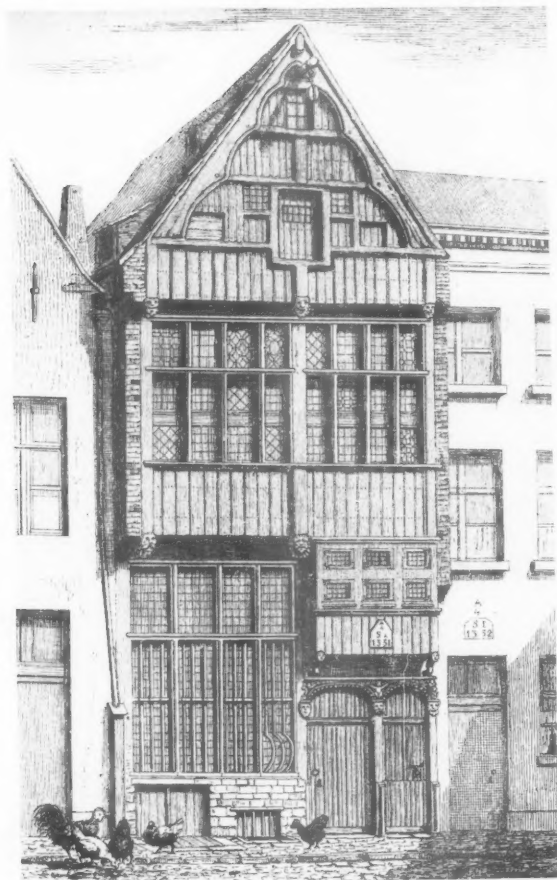
Plate II.

OLD HOUSES AT TULLE.

November 1919.

XXXXX
XXX
XXXXX
XXXXX
XXXXX

Lastly come two drawings (done by the writer) of English buildings: one of a couple of fine old houses at Newcastle-on-Tyne (p. 106), in whose construction wood plays a leading part; and the other of an old wooden building in Parker Street, Holborn (p. 106).



TWO EXAMPLES FROM COPENHAGEN, AFTER ENGRAVINGS BY J. LINNIG.

The Newcastle houses look as if they had been transplanted from one of the old Hanseatic towns, and show what a fine effect may still be obtained if the overhang of the succeeding stories is retained, but reduced to a minimum.

The London building, drawn for this article a few days back, is interesting in that it withstood a Zeppelin attack which played havoc with its immediate neighbours. There are several interesting old-world buildings in this street about to be demolished. The tower in the background is that of the Pearl Assurance building in Holborn.

The reintroduction of wooden buildings is a movement which, from the artistic point of view, need not be deplored. In America, Japan, Holland, France, Germany, and other countries, there are countless examples of pleasing specimens of the craft, even if one rules out such countries as Norway, Sweden, Switzerland, Canada, and so forth, where the unbarked log is used instead of the plank.

But it is to be hoped that regulations will be put in force to render such buildings as "non-flammable" as modern science can make them. One has heard of the treatment of wood by processes which attain the required object. The question is, first, is such treatment positively effectual to any large extent? and secondly, is the treatment sufficiently cheap to allow it to be used on houses of the most economical form of construction? If both these conditions can be met, legislation should be passed compelling the "non-flammization" of wood used in interior and exterior construction.

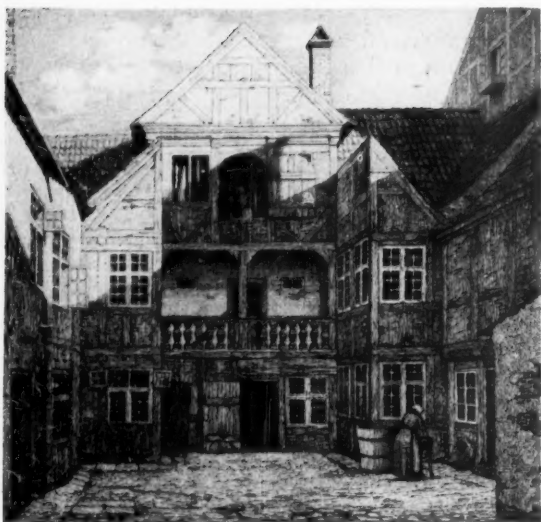
My attention has been more intimately drawn to this matter from the fact that, as a temporary fireman, I was witness of a peculiarly sad case of fire to which much public attention was drawn. I refer to the fire at St. Ives, at which an heroic woman who would not leave her fisherman husband paralysed and blinded during the war, was burnt to death with him in a front second-floor bedroom in broad daylight. The interiors of the fishermen's houses, whether built of stone or brick, contain a more than ordinary amount of woodwork dividing the rooms (which have no plaster ceilings), and on stairways, etc. In this particular case the woodwork throughout the house had just been revarnished. Within five minutes of the overturning of a little oil-stove, the staircase, floor, ceiling, walls, and window-frames were blazing, and there was no opportunity of reaching the invalid at the window. The wife, as I have said, would not leave her husband, and within a few minutes both fell back into the flames.

FRANK L. EMANUEL.

The examples given on p. 107, and denoted by numbers, are thus identified: [1] Port Jefferson, Long Island, U.S.A. (Alfred C. Bossom, architect), built between 1 August and 1 December 1918; [2] Buckman Village, Chester, Pennsylvania (G. Edwin Brumbrough, Simon, and Bassett, architects); [3] High Street, Leigh-on-Sea; [4] row of houses at South Farnbridge; [5] the "Wells-Adams" House, Salem, Mass., historically celebrated for secret meetings of Baptists in the days of the Pilgrim Fathers; [6] a modern American two-story house; [7] Houses on piles at Marken, Holland, from a drawing by the author; [8] houses at Groton Park, Groton, Conn.; [9] Governor Bellingham's house, Chelsea; [10] Stambridge Mills, Rochford. For the modern American examples we are indebted to *The American Architect*. Nos. 5 and 9, and the very quaint illustration of Benjamin Franklin's birth-place (p. 104), are taken from a delightful volume entitled "St. Botolph's Town," by Mary Caroline Crawford (Boston, U.S.A.: L. C. Page and Company).

The Hastings tackle-sheds, some of which are said to be two or three centuries old, follow a Scandinavian tradition, the first examples having been put up by Danish invaders.

The sudden craze for wooden houses has led to the discovery (by no means new to architects) that specimens abound everywhere. In Greater London they can be counted by the score, and almost every suburb can show survivals of a mode of building that, having been found formerly too primitive to compete with brickwork, is not at all likely to supersede it while timber remains so much more costly than and so markedly inferior in quality to the stuff that was abundant a century or so ago. A bizarre controversy that has taken place in the newspapers as to the durability of wooden houses takes



FROM COPENHAGEN, AFTER A DRAWING BY
H. HANSEN.

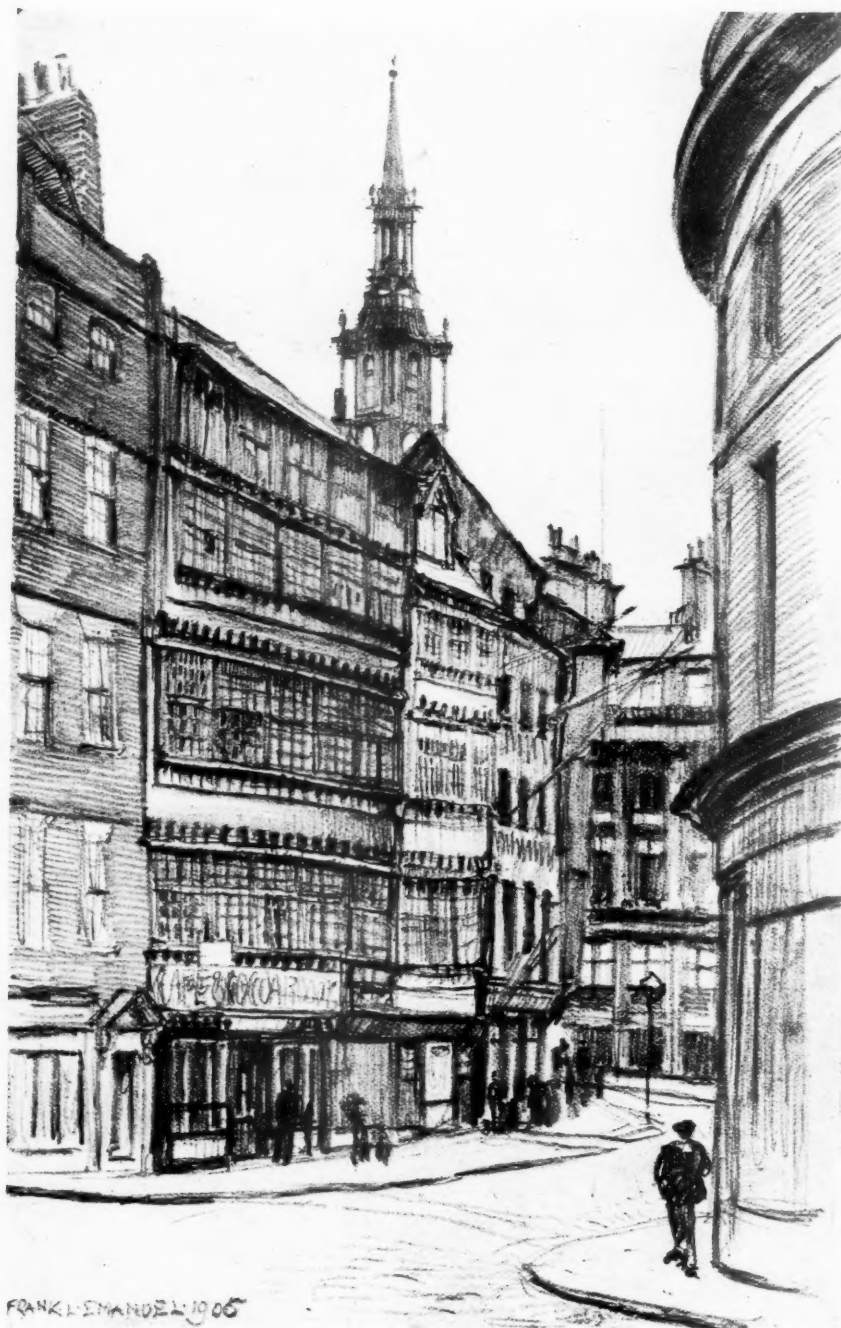


TACKLE-SHEDS, HASTINGS, FOLLOWING A
TRADITION INTRODUCED BY DANISH INVADERS.



PARKER STREET, HOLBORN

hardly any notice of this essential fact; and, for the ignoble purpose of securing victory in argument, the advocates of wooden houses have not thought it prudent to stress the peculiar need of that kind of building for frequent repairs and recoatings. Most of the wooden houses on the outskirts of London appear to be of the late eighteenth or early nineteenth century. Among those that must be rather more recent are several railway stations—that at Blackheath Road, for example. A writer in a provincial newspaper has discovered that “Sydenham is London’s wooden suburb,” because he found there, “within the radius of half a mile, forty old wooden houses, while several more are still to be found a little farther afield in the district.” And the home counties are plethoric of them in all shapes and shades; and, if the sordid truth must be told, in all stages of decay also. Some, however, are so well preserved, and are invested with so much charm, that Mr. Stanley C. Ramsey has thought fit to include several of them in his beautiful book of Georgian houses. The fine pencil-drawing forming Plate I, and showing a row of houses at Epsom, was specially drawn for us by Mr. S. C. Rowles.



NEWCASTLE-ON-TYNE



[1]



[6]



[2]



[7]



[3]



[8]



[4]



[9]



[5]



[10]

VARIOUS TYPES OF WOODEN HOUSES.

(For Identification, see page 105)

GEMS OF ENGLISH ARCHITECTURE.

IX.—Great Wigsell, Bodiam.

BY NATHANIEL LLOYD, O.B.E.

IN Batemans we traced the first tentative introduction of details in the new manner upon a building of Gothic character. In Great Wigsell, only a few miles away and erected only a few years later, is an example of further introduction of Renaissance details, still awkwardly used, but blended with the traditional methods. The west front, though gabled, is symmetrical, flanked by chimney-stacks, each surmounted by a pair of brick shafts, square in plan but set diagonally. The central chimney-stack is not placed immediately behind the porch gable. It is very like that at Batemans, but instead of having six separate square shafts set diagonally it has two shafts on each side of a larger central shaft containing two flues and set square. All the chimney caps have been rebuilt, but judgment has been used in suiting the projection of the sailing courses to the thickness of the bricks used, and the result is entirely satisfactory to the eye. One frequently sees chimney caps rebuilt where thick bricks have been given the same projection as the old thin bricks, the result being a clumsy, ugly cap. Some of the thin bricks which were used for the old caps had projection of $1\frac{3}{4}$ in., but a thick modern brick often will not bear more than 1 in. projection to each sailing course. Except when repeating a cap already proved satisfactory in practice, projections should never be settled on the drawing-

board, but be subject to modification after trial on the building. These square brick shafts were largely used by builders all over the country. They were nearly always of the same diameter (two and a half bricks), but there was much variation in the treatment of the caps, all of which were pleasing because thin bricks were used and due regard was paid to the projection of the oversailing courses. In Wigsell, instead of wide ranges of window lights disposed without regard to absolute symmetry, we find mullioned and transomed windows having two lights above and two below the transom disposed regularly. Ten years ago some of these windows were still blocked up, as those remain blocked in the north front; others had the mullions and transoms removed and sash windows inserted. The upper lights in these windows are, rightly, less in height than those below (if they were identical they would appear taller); but, unlike much modern work, the difference is not so marked as to be assertive; indeed, in those of the ground floor of the west elevation it would hardly be noticed unless one looked for it. The Elizabethan builders showed great art in diminishing such features as they went upwards, and this was particularly important when they had to handle bay windows four or even five lights in height. In some respects the entrance doorway on the west front of Wigsell is earlier in character than that at Batemans, but



GENERAL VIEW FROM NORTH-EAST.



Plate III.

GREAT WIGSELL: STAIRCASE AT GROUND FLOOR.

November 1919.

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it is obvious that the author of the Wigsell doorway (probably the workman who carried it out) was not comfortable in his effort to combine old and new methods. In Batemans we have a doorway entirely in the new fashion, with all the mouldings in front of the wall surface. In Wigsell the entablature projects beyond the face of the wall, but the mouldings of the jambs and of the doorhead are sunk below the wall surface in the Gothic fashion. The impost from which the semi-elliptical arch of the doorway springs do project, but they are so clumsily designed and handled that one feels certain that whoever was responsible for adopting

them did so because he wished to introduce them, and not because he had confidence in his ability to do so correctly. The setting back of the arch is another feature carried out in the old way. The entablature itself, with its cornice and its pulvinated frieze enriched with carving, is surely borrowed, though the panel above containing the shield ready for its coat-of-arms is probably the production of the same mind as the doorhead and architrave. The whole is a strange jumble, and actually more primitive than the Batemans doorway, although it appears on a later building. It is typical of the efforts of local builders to assimilate new ideas and to combine them with the traditional methods with which they were familiar. The fact that the shield over the doorway bears no armorials may be regarded as confirming the story that Henry English, who acquired the manor early in the seventeenth century and who is believed to have built the house, was of humble origin. He is said to have been table-boy to the Colepeppers, from whom he bought the property. One wonders whether the shield was introduced in the expectation of his obtaining a grant of arms, and remained without charge through that expectation being unfulfilled. The door is dated 1641 and bears initials H. E. and W. E. contained in ellipses. Its spur knocker is of the period. It has been suggested that the initials are those of the sons of Henry English. The initials cannot be those of himself and his wife, whose name was Persis, unless he married a second time, but of this there is no record. The shield which occupies the centre panel between those containing the ellipses also bears no charges.

The north and east fronts, unlike the west front, are irregular, and the gables suffer from lack of their finials, which are even more damaged than those of the west front. The windows, however, are grouped regularly instead of being disposed in the somewhat haphazard manner of the earlier style. The general view of the house (p. 108) shows the effect of levelling the ground immediately around the building and enclosing that area by walls to form gardens in front of each elevation.

The staircase, of which three illustrations are given (see above and Plate III), is the glory of the interior. The treatment of the Ionic columns (of square section) with strapwork and other carving in relief is excellent. The sword upon one face of each of the ground-floor shafts is unusual. The treatment of the four centred arches springing from Ionic capitals and connecting the shaft is most successful. The newel-post finials up to the first floor have been mutilated, but those higher up are perfect. Although the



STAIRCASE AND DOOR ON FIRST FLOOR.



STAIRCASE (FIRST AND SECOND FLOORS).

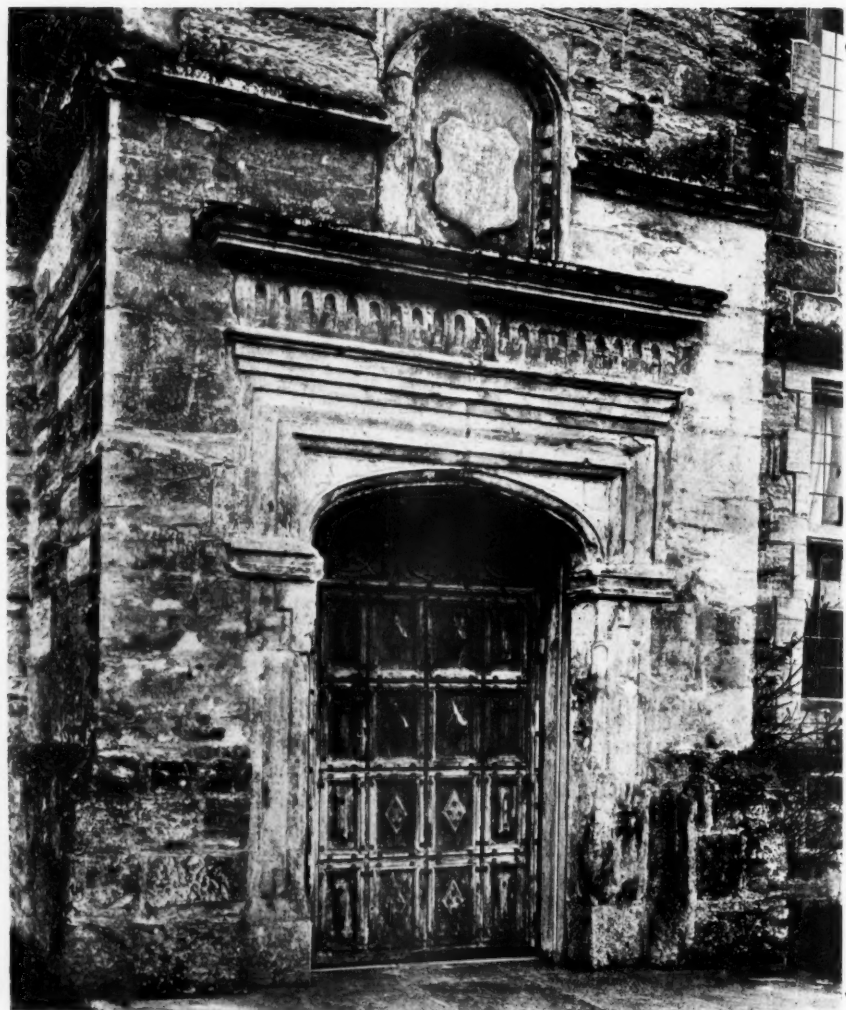
scantlings of the timbers used for shafts, newels, handrail, etc., are ample, there is nothing heavy or coarse, while the slightness and wide spacing of the balusters help to produce a light and graceful effect. The illustration of the first-floor landing (see above) shows a fine door of the same period. Another door, contemporary but of different character, stands open on the ground floor. It may be interesting to compare this staircase with one now at Scotney Castle, eight miles away, which is not,



STAIRCASE NOW AT SCOTNEY CASTLE.



EAST FRONT.



THE DOORWAY.

however, in its original position (p. 109). The shafts at Scotney have similar capitals with volutes, they are carved (also partly incised and partly in relief) with similar devices but without the sword, and the carriage has the guilloche varied by an occasional larger circle produced by the same interlacing bands. There are more members in the Scotney handrail mouldings and also in those of the balusters. There can be no doubt, however, that the Wigsell staircase is the original, and that at Scotney is an attempt to copy it. The details have been reproduced, but the Scotney shaft is clumsy, and the grace and fine proportions of those at Wigsell have been lost.

The rooms at Wigsell are of high pitch for the period, and the floors are carried upon exceptionally large beams. The open fireplaces were filled in in the eighteenth century and furnished with wooden chimneypieces of good design. The drawing-room has panelling of an earlier period than the mantelpiece. The two bookcases with semicircular-headed openings occupy the positions of the blocked-up windows shown in the illustration of the north front (p. 112). The woodwork of this room is painted white. The blue room is probably the pleasantest in the house. The walls are papered with a lining paper of pale primrose. This is treated with one coat of blue paint of such consistency that, applied with a broad brush in long strokes, it dried in streaks which varied in intensity. The result is narrow vertical stripes, not mathematically regular, varying between strong blue and pale primrose, which produce a delightful effect of colour and texture. The woodwork is painted in flat colour nearly twice as strong as that of the blue of the wall and less warm, while the ceiling is coloured a tint half the strength of the wall blue. The blue ground of the silk Chinese curtains suggested the colour used for the woodwork. The furniture is covered with blue silk damask, and the rugs are blue with pink flowers, and that in the centre of the room has a pink ground in the centre.

When Great Wigsell was acquired in 1909 by the late Lord Edward Cecil it was derelict. Many years before it had degenerated from a residence to a farmhouse, and latterly into labourers' dwellings. When purchased, it had become unfit for habitation. The repair and restoration (such as removal of sash windows and substitution of the proper stone jambs, mullions, and transoms) were carried out with judgment and restraint by Messrs. Ernest George and Yeates, and Lady Edward Cecil's taste and choice of good pieces of old furniture have contributed materially to the very satisfactory result. One piece is illustrated. This cabinet with its stand was brought from Seville many years ago. The interior has the drawer fronts, etc., of ivory and tortoiseshell inlaid with arabesques. The panels of the cupboard fronts are of ivory, upon which the designs are incised.



Plate IV.

GREAT WIGSELL: THE SPANISH CABINET.



November 1919.

GREAT WIGSELL: DETAIL OF PANEL IN SPANISH CABINET.

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The detail photograph shows the exceptional quality of one design. The metalwork flanking this is of ormolu. The whole is a remarkable work of high artistic quality.

[This article should be read in conjunction with No. VIII of the series, which deals with Bodiam, and appeared in the October issue of the REVIEW. All the photographs shown in this series were specially taken by Mr. Nathaniel Lloyd, O.B.E., the author of the articles, and the copyright of the photographs as well as of the letterpress is retained by him.

The series began in the issue for January 1919, and has been continued each month in the following order: I, Rampyndene, Burwash, January; II, Ancient Timber Houses in Kent (Wardes, Synyards, Link Farm), February and March; III, Finchcocks, Goudhurst, April; IV, Wren's House and Pallant House,

Chichester, May; V, Earlsall, Leuchars, Fife, June and July; VI, Bateman's, Burwash, August; VII, Westwell, Tenterden, Kent, September; VIII, Bodiam Castle, Sussex, October.



THE DRAWING-ROOM.

In glancing through this fine collection of photographic views, one feels how tremendously rich our country must be in gems of art and architecture, if these examples are but, as one knows them to be, an infinitesimal fragment of the grand total. Such treasures are inexhaustible, and the pity is that in so many instances they are also inaccessible. Mr. Lloyd has been exceptionally fortunate both in his subjects and in being courteously received by the occupants; and we may be permitted to add that, though he is but an amateur in photography, his skill with

the camera exceeds that of many a professional; and this may be taken for very high commendation.]



GREAT WIGSELL: WEST FRONT.

THE OLD DUKE'S THEATRE IN DORSET GARDEN.

By W. J. LAWRENCE.

IT is painful to find that grave misconceptions are rife relative to the characteristics of the first English theatre having claims to be considered architecture in the proper and noble sense of the term. When, to this, one adds the fact that the building in question was the work of Sir Christopher Wren, it seems all the more strongly imperative that the truth about the matter should be vigorously advanced. But it is an ungrateful task, this taking up of the rôle of *Athanasius contra mundum*, for the world clings obstinately to its delusions, and, even after a salutary rupture has been effected, returns to them with fatuous constancy. It is a fallacy, therefore, to think that one has extirpated error; at best it is only temporarily maimed or imperfectly branded.

With regard, however, to the old Duke's Theatre in Dorset Garden, there is some hope that the truth will eventually prevail. In this case the misconceptions which have arisen can be traced clearly to their source. The quest involves a rapid journeying over the chequered history of the old playhouse, and the result should prove to the stickler for accuracy a not unprofitable object lesson.

Erected in 1671 by the Davenant family with capital largely provided by friendly "adventurers," the Duke's Theatre in Dorset Garden (so called by historians to distinguish it from an earlier Duke's in Lincoln's Inn Fields) began its days under delusively happy auspices. To its upraising had gone a liberal outpouring of taste, genius, and money. Never before had any such sum as £5,000 been spent on an English theatre. No Pre-Restoration house had cost a fifth of that total. Wren was given—what he did not get when he came to rebuild Drury Lane—a free hand in designing the structure; and he rose brilliantly to the occasion. Fortunate, too, was he in having at his back for the requisite embellishment of the gracefully proportioned theatre such a rare artist as Grinling Gibbons. To Gibbons's skill was due not only the emblematical statues which adorned both the interior and the exterior of the house, but the exquisitely carved proscenium arch, which, with its wealth of gilding, at first dazzled unexpecting eyes.

Few of the salient characteristics of the Duke's Theatre would have come down to us had it not been for the publication in 1673 of Settle's tragedy, "The Empress of Morocco," an indifferent hotch-potch which, thanks to royal patronage, had met with equivocal approbation when brought out there. Settle's play is noteworthy as the first in England to be adorned with a series of "sculptures," as he called them. To-day this set of six engravings by W. Dolle is of vastly more importance to the theatrical antiquary than Settle's trumpery. In the frontispiece (reproduced on the opposite page) we have a view of the façade of the Duke's so minutely detailed as almost to make description superfluous. One notes that the façade had an overhanging first floor carried on four Tuscan columns forming a portico to shelter the approaches to the single door of entrance. Above were four Corinthian engaged columns with windows between, the cornice being carried up in an arched pediment to give the crowning position to the ducal arms. In discussing this view in his "New History of the English Stage," Mr. Percy Fitzgerald says: "The design seems to suggest some of the old smaller town halls we see in Holland; there is one in Flushing not unlike it." At best this is but the drawing of the scent of a red herring across the trail. The truth is that Wren's design in its most striking feature—the massive belvedere with surrounding cupola occupying a third of the width of the building—betrays a certain measure of theatrical continuity and a bowing to convention. We know from

Pepys that this superstructure, which served the double purpose of ventilating the house and affording extra light to the auditorium, was a characteristic of earlier Restoration theatres; and there is some reason to believe that it was a heritage from the Post-Elizabethan private theatre, which had itself derived the principle from the Royal Cockpit in Whitehall.

The five other engravings in Settle's play give views of the scenery, each view being surrounded by a minute representation of Grinling Gibbons's ornate frontispiece with its overhanging "musick room" or orchestra. Hard by we have glimpses of the proscenium entering-doors and their balconies. The cut produced on the next page represents the dungeon scene which did duty for the whole of the first act.

It is not an easy matter to say what at present occupies the site of the old Duke's; and, even if one could determine the point, the result would not be illuminating, so destructive of historic landmarks has been the Embankment. To the skilled topographer it conveys something to aver that the theatre was erected at the south-eastern extremity of Salisbury Court, but even to him this fails to bring home the peculiar isolation of the building. It is vital that this should be comprehended, because, as I shall presently explain, the Duke's eventually owed its decline and fall for the most part to its environment. Happily there are two contemporaneous maps which yield us all the evidence necessary, and sections from these are now given. In Ogilby and Morgan's "Map of London" (1677) (p. 114), not only is the position of the theatre clearly indicated, but we note its oblong disposition, and deduce from the denotements of the four pillars at the southern extremity that its façade looked towards the river. This position is confirmed by the broad carriage-way in front. It was probably adopted by way of advertisement, as the river in those days was much used by wayfarers; indeed, when the king honoured the Duke's with his presence, he came in his barge from Whitehall and landed at Dorset Stairs. Of all the theatres of its time the Duke's was unique in having both a land and a water approach. This was a convenience of locality, but it had calamitous drawbacks.

The section reproduced (p. 114) from Morden and Lea's ichnographic "Map of London" (1682) confirms all that is revealed concerning the Dorset Garden house in the earlier maps, and conveys two valuable items of fresh information. In examining its interesting bird's-eye view of the old theatre, one observes at the northern end a flag flying from the roof. In this we have proof that the Elizabethan custom of hoisting a flag on the public theatres shortly before the hour of performance was rigorously observed up to the close of the seventeenth century. In connexion with the blunder which it is the main purpose of this article to expose, it is important for us to note also that there is no immediate approach indicated to the northern end of the theatre, which goes to show that the sole public entrance was by the river-side.

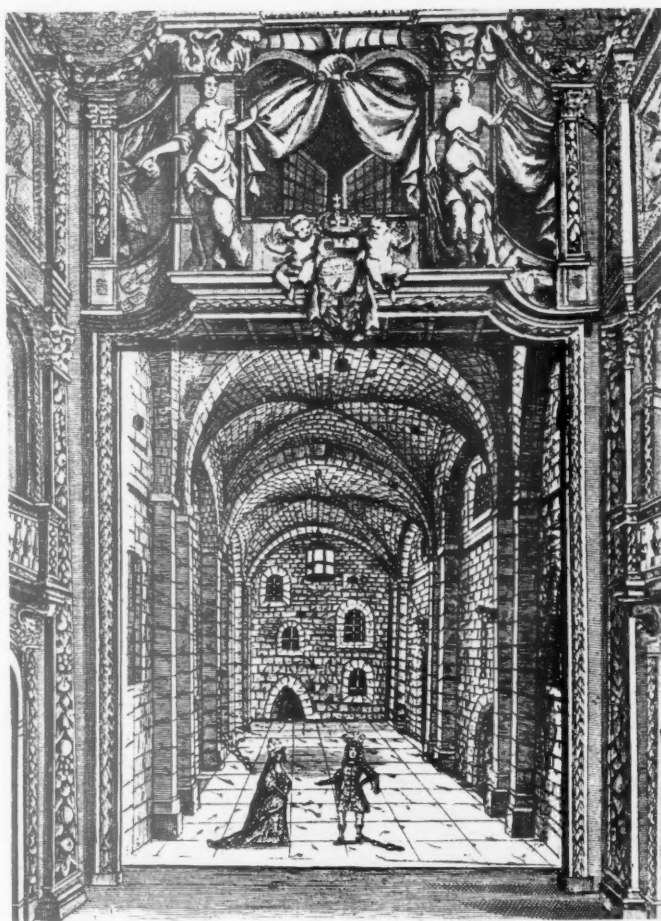
With all its splendour and all its convenience for those who came by water, the Duke's soon grew out of favour with people of rank and fashion. Its contiguity to the City caused it to be liberally patronized by the merchant and his clerk, an incursion which proved a rank offence in the eyes of the courtier. As a winter resort also it had serious drawbacks owing to its unsheltered position by the river. Dryden mordantly indicates the disadvantages under which it suffered in his prologue for the opening of new Drury Lane in 1674:—

Our house relieves the ladies from the frights
Of ill-paved streets and long, dark winter nights;
The Flanders horses from a cold, bleak road
Where bears in furs dare scarcely look abroad.

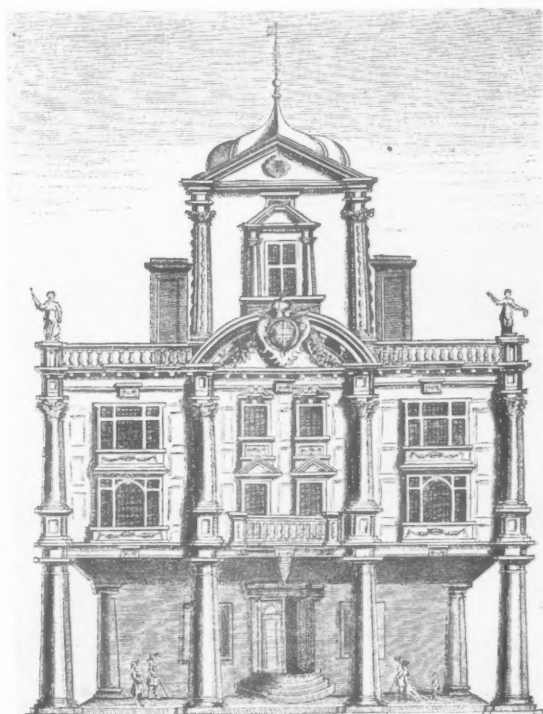
Unable to compete legitimately with the cosy if plain-built new house, the Duke's resorted more and more as time went on to the gaudy lures of spectacular opera. But these expensive productions were largely unremunerative, and it steadily lost ground. In 1682 came the amalgamation of the interests of the two theatres and an unsatisfactory attempt to work both with the one company. Soon the Dorset Garden house was relegated to the secondary position of a summer theatre, and, even as that, rarely had a full or regular season. On the accession of the Duke of York to the throne in 1685 the house was given the name of the Queen's, a change which necessitated an alteration of the ducal arms within and without, and even led to the stamping of new metal checks of admission.

The fortunes of James II and of the theatre which had originally borne his name may be said to have fallen together. After 1697 the Queen's was rarely employed by the players, and became the happy hunting-ground of the showman and the variety performer. Such was the neglect into which it had fallen by the opening of the new century that its eastern and western approaches from Fleet Street had actually been built on. The only means of access left was by the river.

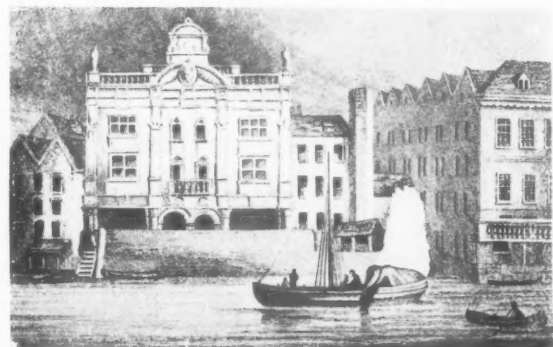
Although considerably damaged by the great storm of 27 November 1703, the Queen's was deftly repaired, but its em-



SCENE IN "THE EMPRESS OF MOROCCO," SHOWING THE STAGE FRONT, 1673.



FAÇADE OF THE DUKE'S THEATRE, DORSET GARDEN, 1673. BY W. DOLLE.



THE LAST OF THE DUKE'S THEATRE, 1709. AFTER SUTTON NICHOLLS.

ployment subsequently in any of its varied capacities was only occasional. In October 1706 the Drury Lane players, who had quarrelled with their manager, appeared there for a few weeks. With their departure "finis" was practically written to its motley records. An advertisement in "The Daily Courant" for 1 June 1709 tersely announces that "the playhouse at Dorset Stairs is now pulling down," and that excellent firewood is to be had cheap. Although it can be shown from other sources that that was the end, certain wiseacres have maintained that the Queen's was still standing in 1720, giving as their authority Strype's recension of Stowe's Survey, published in that year. But Strype says nothing of the kind. What he does say, in writing of Dorset Stairs, is: "near unto which place lately stood the theatre or playhouse: a neat building having a curious front next the Thames, with an open place for the reception of coaches." I shall be told, of course, that in another part of his revision of the Survey (i.e., Vol. I, Bk. iii, p. 231) he gives a map of Farringdon Ward showing a river elevation of the Queen's, indicated as "The Playhouse." But, apart from the passage just cited, there are proofs that this map, instead of being based on a recent survey, was copied from an earlier map of circa 1700. This was a favourite trick of old cartographers, and one that has led to much confusion. In confirmation of my statement, it may be pointed out that the details in the elevation of the Queen's are identical with those of Dolle's view of 1673, and not, as they should have been if the Survey had been a recent one, with the view of 1710, now to be discussed.

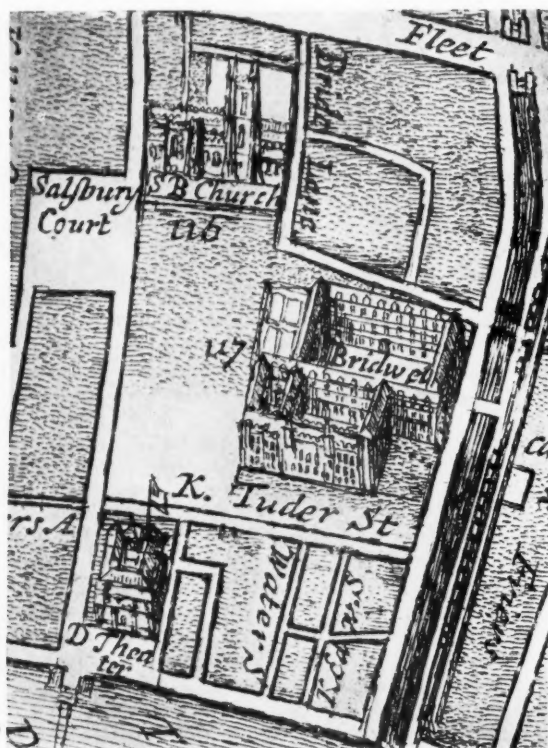
We come now to the genesis of the great blunder. In 1710, in commemoration of the vanished playhouse, Sutton Nicholls published a distant view of the edifice in its last stage and of its surroundings as seen from the Thames. Without taking into

the reckoning the vicissitudes through which the theatre had passed, we have only to recall the damage done to the building in the great storm to account for the discrepancies between this view and Dolle's earlier representation of the façade. But Eugene Hood, when he came to discuss the history of the Dorset Garden Theatre and to reproduce Nicholls's view in "The Gentleman's Magazine" for July 1814, was mightily puzzled how to reconcile the conflicting evidence of the two engravings. Without committing himself positively, he was inclined to the belief that the theatre had two fronts, and that the northern one was represented in Dolle's view, and the southern one in Nicholls's. Later dabblers in theatrical history gratefully accepted the hint, and what had originally been a proposition was advanced without demonstration to the dignity of an axiom. In "Diprose's Book of the Stage and the Players" (1876) we find the two views given as the northern

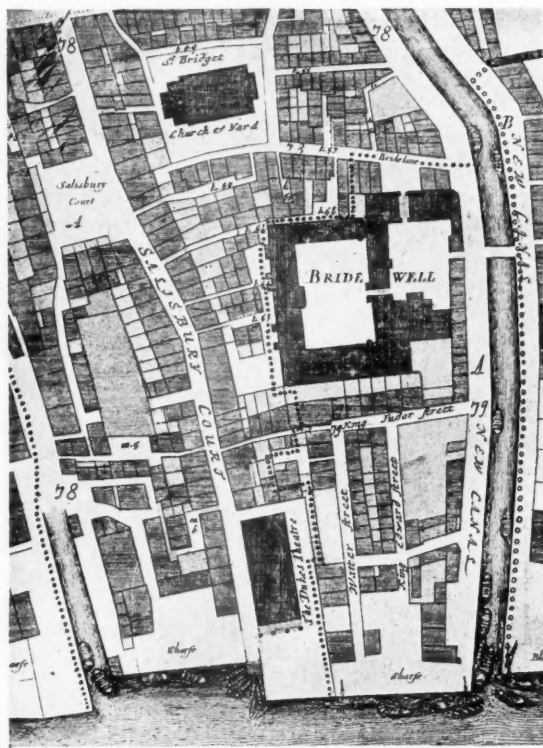
fronts; and Lowe, in his édition de luxe of Doran's "Their Majesties' Servants," has even reproduced the two engravings with the alterations as made by Diprose.

Nothing can be said in support of this theory, and much can be advanced against it. The evidence of the maps is, I think, conclusive. As already pointed out, Ogilby and Morgan indicate a southern but no northern front. The oblong disposition of the theatre, as revealed by them, precluded the possibility of the stage being set anywhere save at the northern end; and, although a tiring-house door for the players was doubtless provided, a place of public entry giving on to the mysterious regions behind the scenes is unthinkable. The view in Morden and Lea's map, in denying an immediate approach to the northern end, fairly clinches the argument.

Another theory relative to the old Duke's calls for some discussion. Basing solely on the evidence of the various



SECTION OF MORDEN & LEA'S MAP OF LONDON, 1682, SHOWING DORSET GARDEN THEATRE.



SECTION OF OGILBY & MORGAN'S MAP OF LONDON, 1677, SHOWING POSITION OF THE DUKE'S THEATRE.

and southern aspects of the theatre. Nor is this all. Dolle's engraving, so far from being reproduced then with faithful accuracy, was flagrantly altered so as to be thoroughly in harmony with contemporary concepts of what a theatre front should look like. Instead of the massive central double-door of the original were substituted three doors through which the people are gaily trooping. It is important to note that the Restoration theatres, like all which had preceded them in England, and like the Hôtel de Bourgogne in Paris, had only one door of public entrance. It is vital for us to grasp this, as, unless so forewarned, one would be inclined to think—from the presence of but a single door in Dolle's view of the Duke's—that there must have been other public doors elsewhere, and thus allow credence for the double-frontage theory to creep into the mind.

Into the trap thus set nearly everybody who has since had occasion to enlarge on the story of the old Duke's has unthinkingly fallen. Careless theatrical historians and cautious ones of the rare stamp of Robert W. Lowe, and popular topographers, all have written complacently of these northern and southern

engravings, MM. Contant and de Filippi, in their monumental work on Theatrical Architecture, maintain that the entire house was lit by natural light. In a measure one finds some support for this in the circumstance that in Restoration days playgoing was an afternoon recreation, the curtain generally rising at three o'clock. We also know that the theatres of the time were liberally supplied with windows. A rare map-view of Wren's Drury Lane shows that it had six large windows on each side. (Front windows only lighted lobbies.) Added to this, we have no clear record of the employment of an artificial illuminant for auditorium lighting in the latter half of the seventeenth century. On the other hand, performances generally lasted from two to three hours, and there must have been occasions in the short winter days when, in a house wholly dependent on natural light, the play would have had to be finished in total darkness. But if we have no clear evidence as to the method of auditorium lighting employed, we know for certain that in the earliest Restoration picture-stage theatres the actors and scenery were illuminated by candles. There is

an abundance of evidence in Pepys to this effect. One recalls particularly his entry of 19 March 1666 recording a visit to the King's Playhouse while it was undergoing repair, and embodying his reflections while inspecting the wardrobe. He concludes with: "But then again to think how fine they show on the stage by candle-light, and how poor things they are to look at too near hand, is not pleasant at all."

After reviewing all the evidence, one is inclined to think that the method employed was much the same as that in vogue in the Elizabethan private (or roofed-in) theatres. Or, in other words, that the stage was lit by candles and the auditorium left dependent on natural light. This was by no means an ideal system, but as long as people dined early and were able to devote their afternoons to playgoing it remained practicable.

MR. SWARTWOUT ON COMPETITIONS.

IN the course of a long contribution to an American journal, Mr. Egerton Swartwout, the accomplished architect, expresses in "The Architectural Forum" the following opinions on the perennial and international subject of architectural competitions:—

Competitions exist from two causes: first, because in most operations of a public or semi-public nature it is obviously impossible to make a direct selection of an architect, without incurring a certain amount of criticism, which all committees are anxious to avoid. In such cases I have found that the committees usually welcome the advice and backing of the Institute. Second, because the owner is unwilling to take the trouble to make proper investigations and determine to whom he shall award the commission, or being a busy man, the easiest way is to allow anyone who has made application to submit a scheme. In this case, if the owner does not wish to take the trouble to make a direct selection, he should be willing to give proper consideration to those willing to relieve him of this trouble.

My criticism of the competition code, based on somewhat extended experience, both as competitor and as professional adviser and juror, is that there should be a simplified preliminary statement, and that more definite instructions should be given for the guidance of the professional adviser and jury. In my opinion, much of the dissatisfaction caused by competitions has arisen from the fact that the professional adviser was neither a practising architect nor had any previous experience in competitions. The programmes are apt to contain cubage requirements which are quite impracticable and which result from a lack of experience in such matters, and the

requirements are either so minutely and meticulously given that no choice in the selection of a scheme is allowed the competitor, or else they are so loosely drawn that no competitor knows exactly what the essential features of the structure really are. Then, too, it often happens that although the professional adviser is told by the owner that certain requirements are essential, he has the opinion that these requirements should be carefully concealed, so that each competitor can use his own judgment and arrive at his own conclusions. This often results in the elimination of a number of schemes that are really better than the winning design, which has been selected solely because it contained an idea of the owner's that had not been expressed in the programme.

The professional members of the jury are all too often men who have had little or no experience with competitions, and are prone to make a decision based on certain ideas of their own, or on suggestions which have been unconsciously conveyed to them by the owner or by the professional adviser, and not on the requirements as set forth in the programme. The jury members should clearly be made aware of the great responsibility which rests on them, and that they are in a similar position to a jury in a court of law. Their decision must be based entirely upon the evidence and nothing else. They must understand that the competitors have no knowledge of the requirements other than that contained in the programme, and the judgment of the competitive designs must be based on the programme alone.

Mr. Swartwout suggests three juries of three men each, who will make three separate judgments, and then combine in a final assessment.

THE CENTRAL ETCHERS AT THE CAMERA CLUB.

IT is typically broad-minded of the Camera Club once more to have extended the hospitality of its gallery in John Street, Adelphi, to this informal group of etchers.

A high standard of attainment in well-varied directions is noticeable in the work, while some of the exhibitors show quite exceptional power. Thus, Mr. S. Long reveals much poetic feeling in his fine aquatints, "The Harvest Moon," "The Old Mill, Bledlow Bridge," and the subtle "Moonrise." The free yet sympathetic handling of the soft-ground method in his "Pastoral" proves that plates of large size can quite legitimately be worked by the etcher, as can stones of similar dimensions by the lithographer. Mr. Long, whose eminence as a painter is fully appreciated at the Antipodes, seems destined to make a name for himself in his recently acquired art of etching.

Miss M. Vigers is another new etcher of outstanding merit, like her fellow exhibitor Miss M. Dobson, A.R.E. All Miss Vigers's work proclaims an artistic taste and touch that cannot be taught, and are correspondingly rare. Her "Soho Warehouses" is one of many of the first-rate aquatints which form so surprising a proportion of the exhibits. Her "St. Paul's, from

Bankside," is well composed, and the biting is remarkably well timed.

It is saying much when we record that Mr. J. R. K. Duff, R.E., surpasses himself with such sterling work as "The One Road" (soft-ground), "The Marsh," and "Christmas Eve." We expect from him sound craftsmanship combined with poetic vision of a high order—and we always get it.

Miss M. Green, who has carved out a niche for herself elsewhere with peculiarly dainty and individual work in colour, seems, judging by her two rich aquatints, "Artists' Revel" and "Covent Garden," to be destined to make a similar hit with her prints. Mr. W. Westley-Manning, A.R.E., varies his needle-work with a particularly fresh and vigorous excursion into aquatint in his "Valley of the Stour, Hampshire." Mr. E. Haigh-Wood's "Stonehenge," Mr. J. P. Hull's excellent "Passing Shower," and Mr. T. E. Friedenson's "Loading Barges," must not be missed; indeed, the latter, with its suggestion of rich colouring, is a veritable little *tour de force*.

For all this wealth of examples of the rarer art of aquatint, it must not be imagined that line etching has been neglected in

this little show. Among the best examples are "Croxtan Abbey," by Mr. G. Blakemore; a very powerful etching on zinc, "Fishermen's Harbour, Whitby," by Lt. E. Hicks Oliver, who also has a daintily needled little plate, "Burnham-on-Crouch." Mrs. E. Norgate has depicted "Old Houses, Caudebec," with an observant eye to the picturesqueness of their lines. Mr. A. Pecker's is a name that is new to us, but his "Richmond Park" shows fine etching and draughtsmanship; in like manner Mr. E. Blaikley's blithe little "Spring" indicates a good understanding of the medium and of composition.

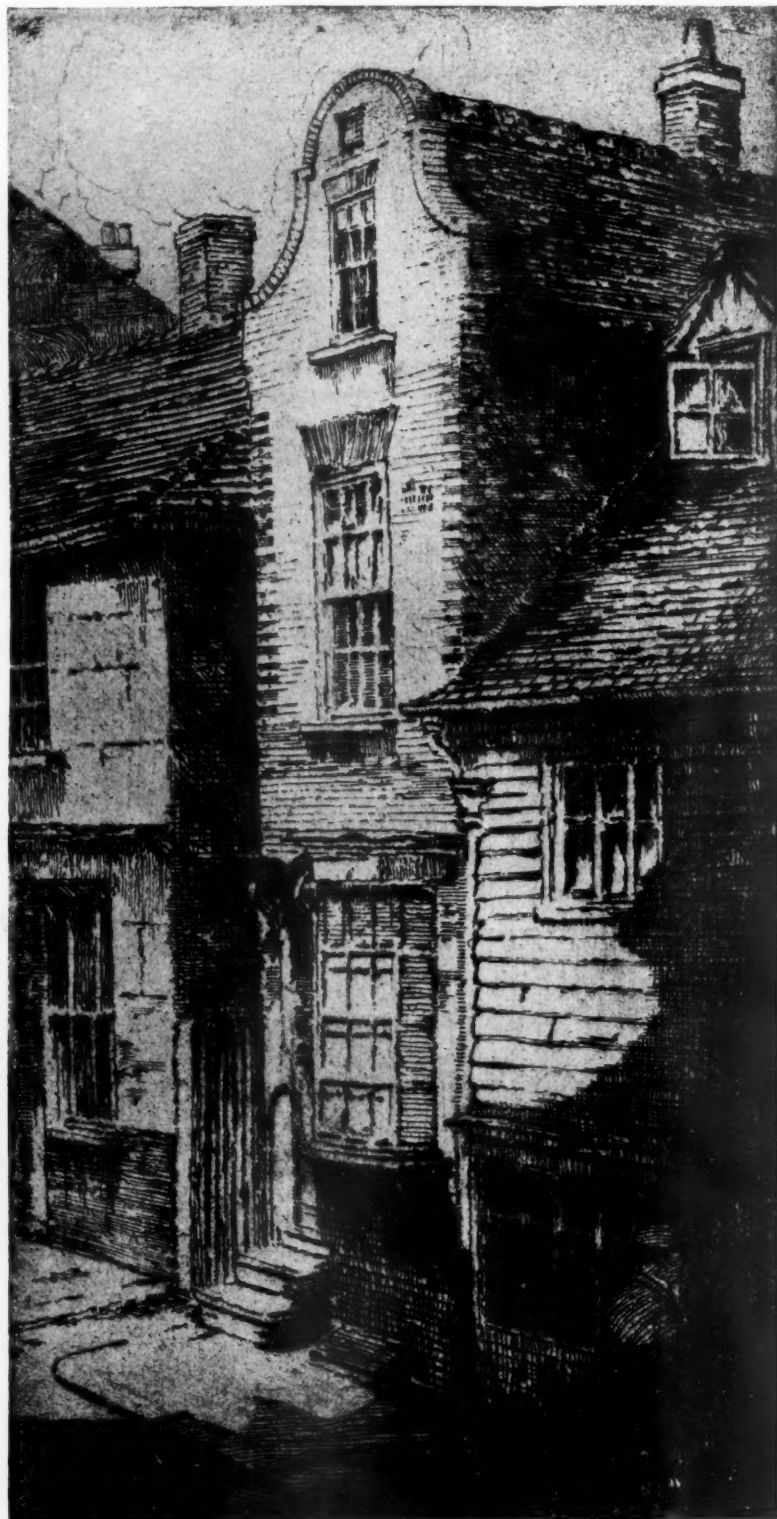
By those who have already won laurels are the delightful "Edge of the Wood, Torquay," as rich as a Lepère woodcut, and "The Crown, Amersham," by Miss M. Dobson, A.R.E., and "Prince Kimp's House, Bruges," a charming little interior by Miss J. Clutterbuck, A.R.E., who also sends a successful little aquatint, the "Shrine of St. Antony."

It is to be regretted that more of these artists do not show figure subjects. Mr. Haigh-Wood's "In Leading Strings" is an example to them of what may be done in capable hands. A feature of the show is the number of architects and architectural draughtsmen taking part in it. Thus, there are among the former Mr. Guimaraens with a sensitive

little etching of a "Knitter," Mr. Hampshire with deft "Landscape Motifs," Mr. Christopher Shiner with a strongly depicted "Dutch House, Grays," Mr. C. J. Tait with a wholly charming view of an old building, "On the North Road," and a vigorous "Lyons Mail," and Mr. Percy Westwood with a remarkably fine plate bathed in sunshine of an old street in "Rouen." These the authors have permitted us to reproduce. Mr. Westwood has recently and deservedly come very much to the fore as an etcher; his treatment of the distant tower in "Rouen" would alone be sufficient to indicate his ability with the needle.



ROUEN. By Percy Westwood, A.R.I.B.A.



THE DUTCH HOUSE, GRAYS. By Christopher Shiner, A.R.I.B.A.

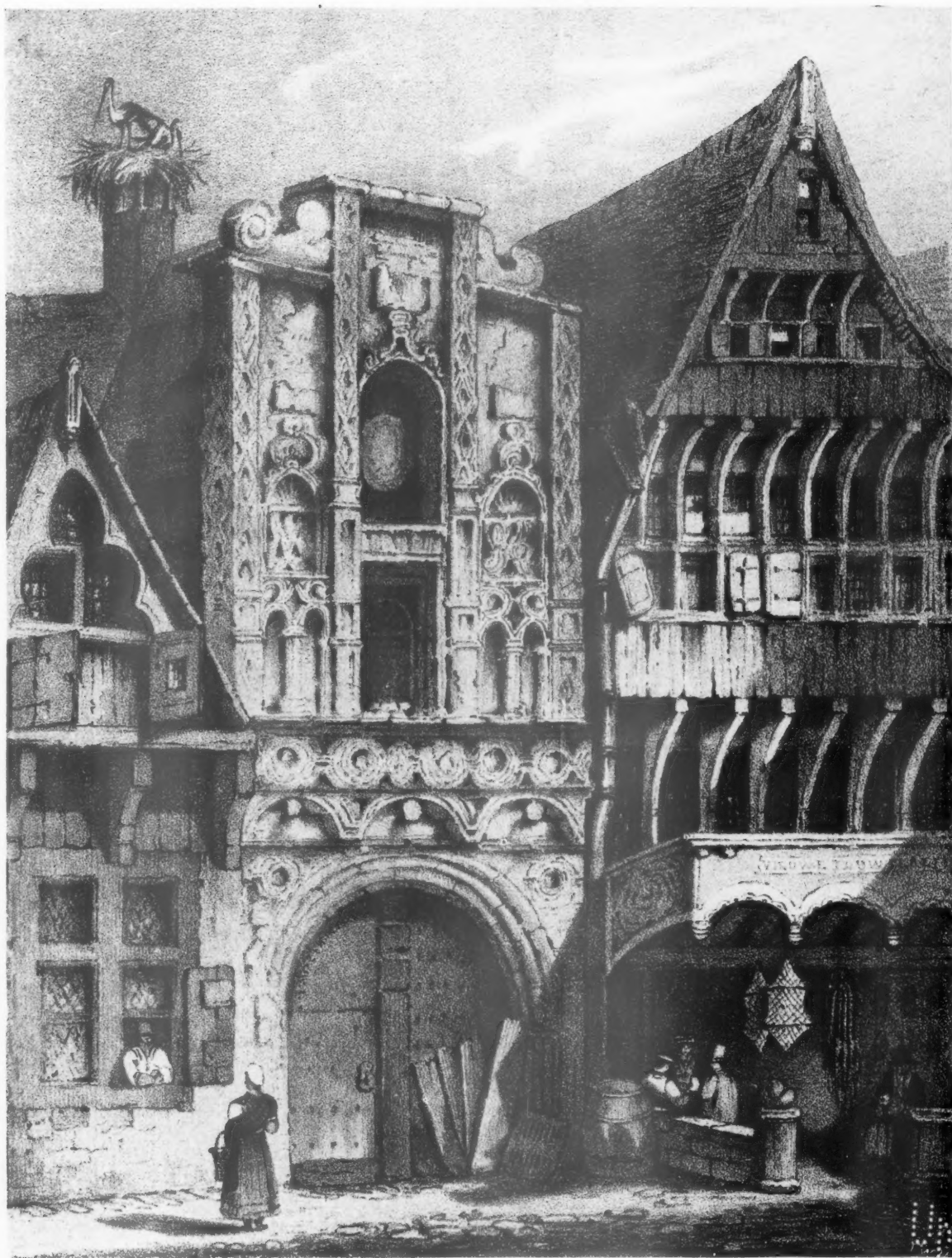


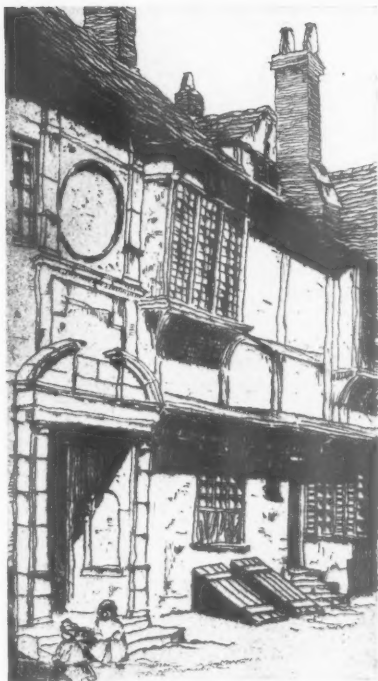
Plate V.

OLD HOUSES AT BOIS LE DUC.

November 1919.

From a Drawing by Samuel Prout, lithographed by J. Martens: see the article on Old Wooden Houses, p. 103.

21



ON THE NORTH ROAD.

By C. J. Tait, F.R.I.B.A.

wooden cottages at Epsom forms the present issue.

Among the architectural draughtsmen who exhibit we find such well-known artists as Mr. F. Emanuel, who, we understand, is the moving spirit in the group; Mr. Hanslip Fletcher, whose aquatint of "Trinity College, Cambridge," treated in his customary happy manner, positively sparkles with sunlight; Mr. Hampton, who, forsaking the wonderfully daintily treated architectural subjects in which he delights, has treated trees very successfully in "Clymping, Sussex"; and Mr. S. C. Rowles, on whose work we recently published an article and whose delightful pencil drawing of a row of

—was unhappily destroyed by fire some years back, and all the more value accrues to the remains of the archiepiscopal palace and to the old almshouse in the centre of the town. If the modern inhabitants had the most elementary historical instinct they would allow all the rest of the town to perish before a brick or stone of these precious monuments was touched.

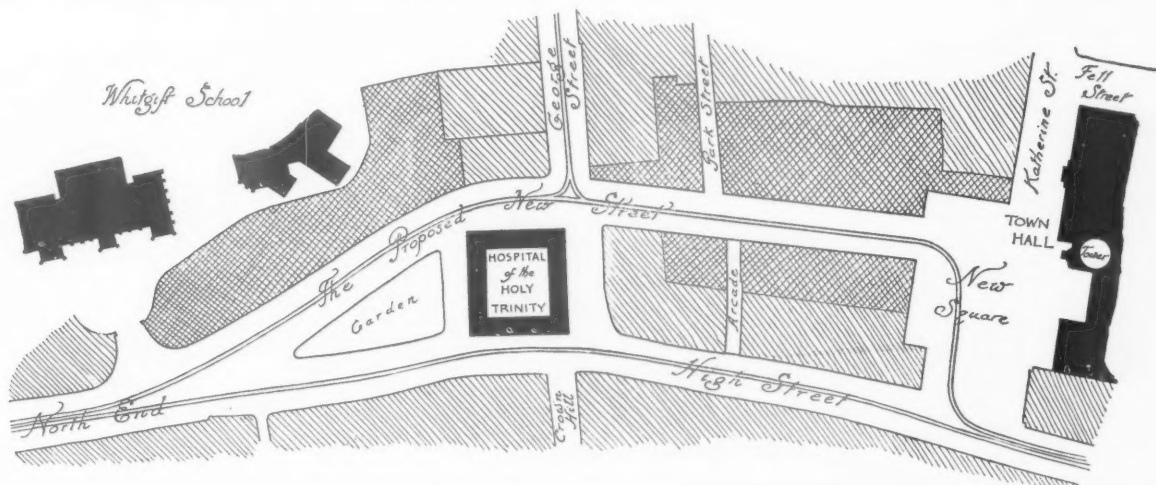
It is gratifying to know that there are some among the Croydon folk who realize the historical and architectural value of Whitgift's Hospital, and that they have counsellors within their own ranks who can advise them worthily if only the others will pay heed. Mr. Harold Williams has produced a most workmanlike and efficient scheme for solving the traffic problem and preserving at the same time the hospital buildings. The scheme has the merit of being a very sound bit of town-planning, of the kind not often seen in improvements in the heart of a large borough. Croydon, like so many other early towns of moderate size, centres on the simple intersection of four cross roads: north to London, south to Brighton, west to the Parish Church and Old Town, and east to the principal railway station. The main traffic is north and south, but there is also considerable movement east, along which is a tramway route that connects with the main lines of the High Street. Just at this point is the Old Hospital—the fitting symbol of the heart of the town—but, since the ground slopes sharply to the west down Crown Hill, utility prescribes that any widening of the main road shall take place on the east. Hence the menace to the ancient building.

Mr. Harold Williams's plan, which is shown here, is a masterly solution of the whole difficulty, and moreover confers on the town a great advantage in opening up the centre and providing it with a more dignified municipal character—in fact giving Croydon a *Grande Place* which it badly needs. He cuts a new arm of the main road east of the hospital and carries it south to a new square in front of the Town Hall, the tower of which closes the vista of the new street. The traffic problem is neatly solved, and especially is the junction of the trams well arranged, while the central position of the hospital is enhanced by opening up all four sides of the building to public view. The value of the new frontages should go far to pay for the whole scheme, which might be carried out as a fitting war memorial for the town. It is to be hoped that this excellent project will receive the consideration it deserves if the Bill threatened by the Borough Council ever comes before Parliament. We are grateful to its author for strengthening immeasurably the hands of all who are prepared for a strenuous fight to save the hospital.

W. H. G.

A SCHEME TO SAVE THE WHITGIFT HOSPITAL.

SEVERAL warnings have appeared recently in the Press (including the note in last month's issue of this REVIEW) of yet another determined attack (happily defeated) by the good people of Croydon, in Corporation assembled, on the beautiful quadrangular building of Archbishop Whitgift's Hospital of the Holy Trinity. It is wonderful how indefatigable and persistent are the forces of vandalism. Croydon owes much to the Archbishops of Canterbury, and chiefly to John Whitgift, from whose bounty the town received its excellent schools and its delightful pleasure-ground of Croham Hurst. This alone should make its citizens pause before they mutilate or destroy the hospital of the poor which was Whitgift's especial joy. Moreover, the chief memorial of the past in Croydon—the Parish Church



SCHEME FOR SOLVING THE CROYDON TRAFFIC PROBLEM WITHOUT DESTROYING THE WHITGIFT HOSPITAL.
BY HAROLD WILLIAMS.

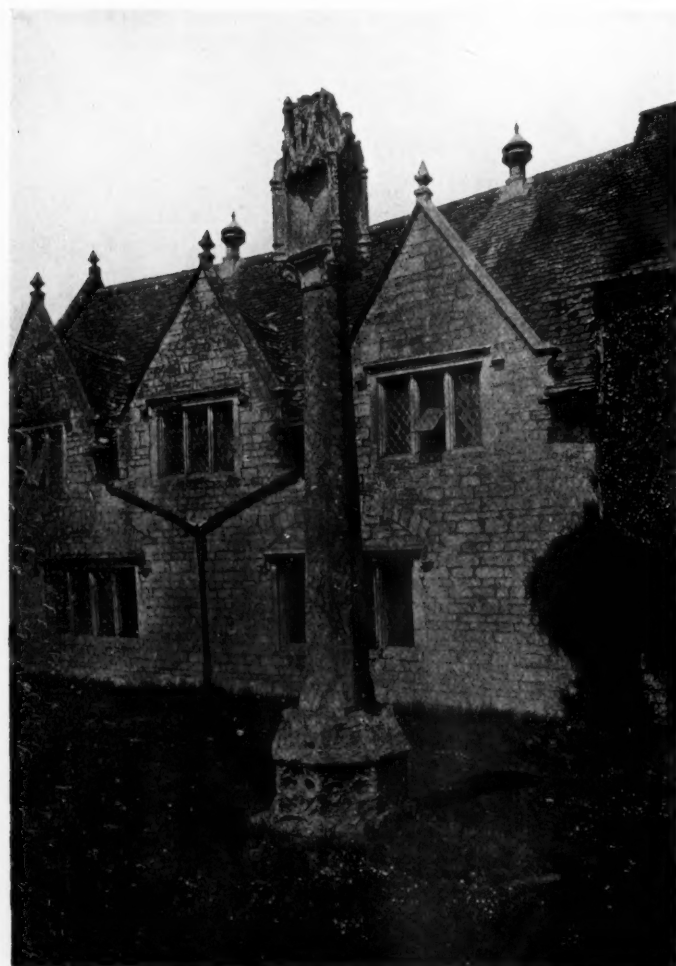
THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

The Cricklade Crosses.

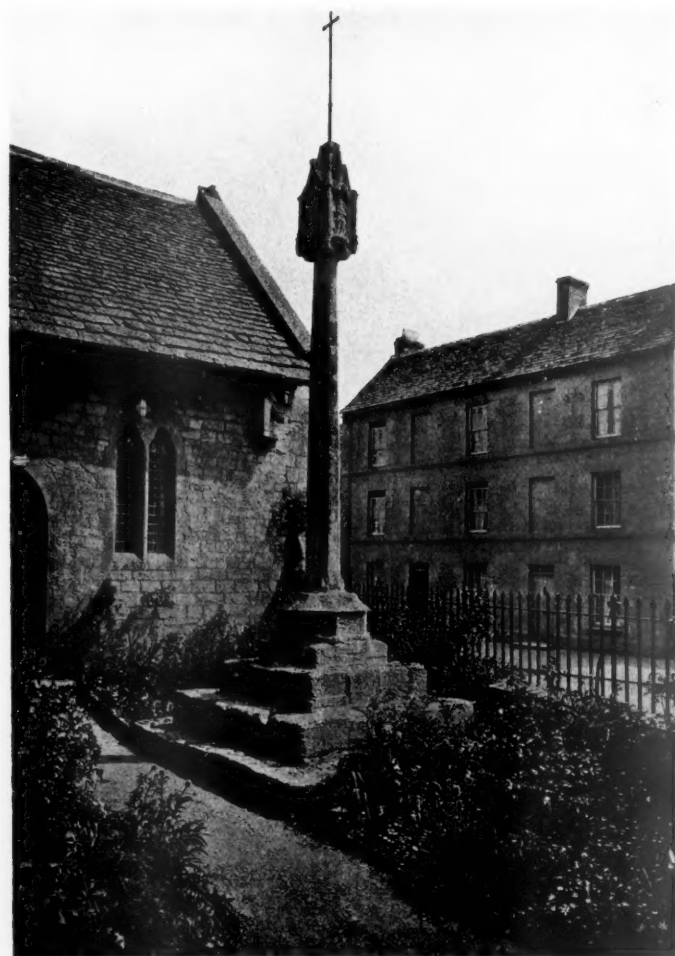
IT is in the little town of Cricklade that two of the finest specimens of stone crosses are to be found. The one at present in the churchyard of St. Sampson originally stood on the roadside. It seems to have been erected towards the end of the fourteenth century, and is a very perfect example of a village cross. It cannot, of course, be compared with some of the Eleanor crosses either for size or wealth of detail, but for grace and beauty of proportion it could hardly be surpassed. It will be noticed that it is now lacking in the three stone steps which originally raised it to a somewhat greater height than the cross in St. Mary's Churchyard. The fourth and top step is shaped off into an octagonal base which is decorated with eight quatrefoils. Placed upon this member is the octagonal shaft itself, which is crowned by a beautiful tabernacle supported upon the heads of four angels with outstretched wings. The figures in the niches have disappeared, most probably at the time of the Reformation; but the example in St. Mary's Churchyard is complete with all its figures, which on one of its faces are those of a little knight and his lady, possibly the builders of the cross. Here the shaft is similar to the other cross, but the base is without this quatrefoil decoration.

W. G. A.

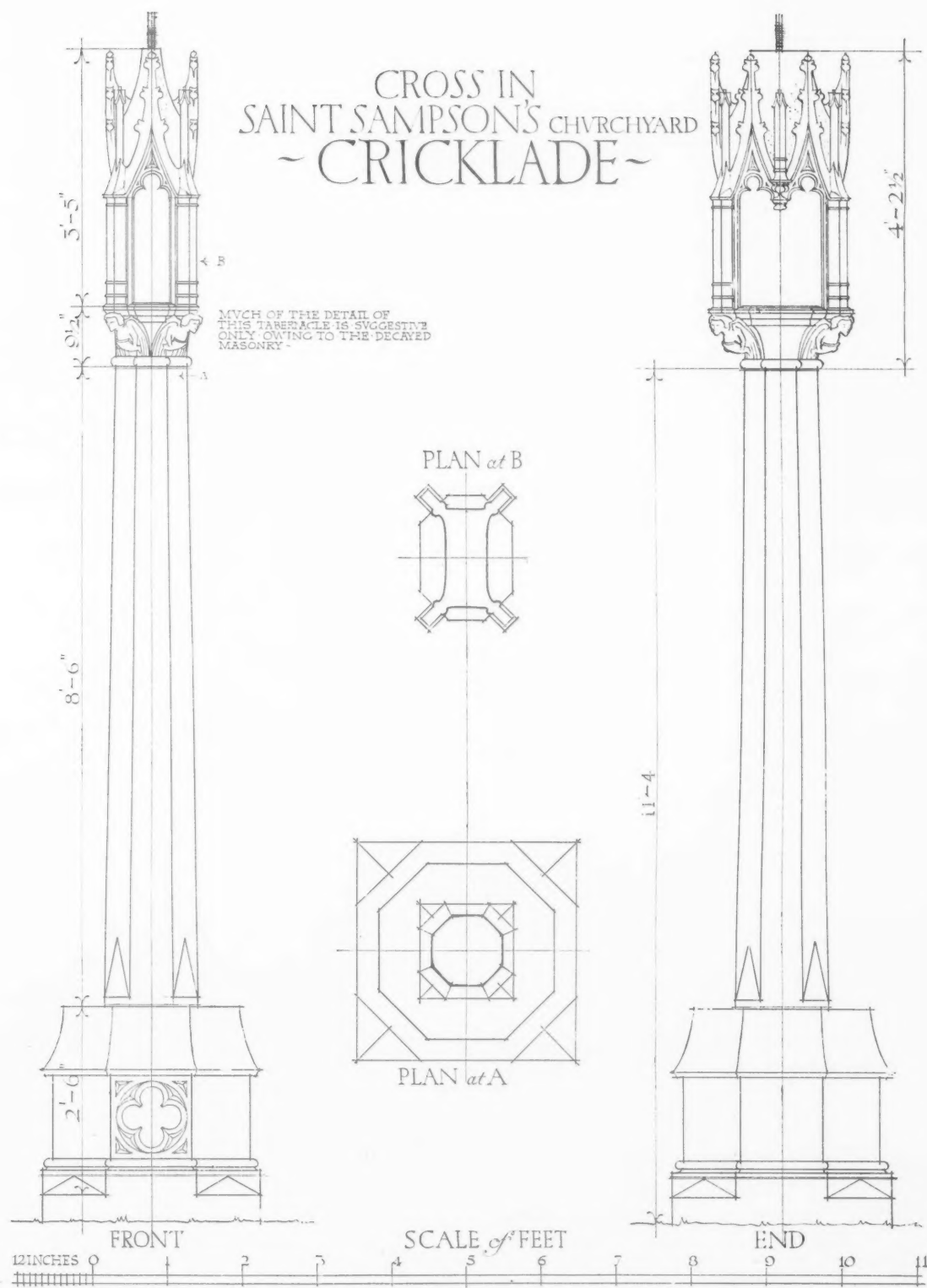
Memorial and market crosses are roughly divisible into two types—the wayside and churchyard cross proper, with its single shaft crowned by a cross or tabernacle; and the more elaborate cross comprising a central commemorative column surrounded by a series of slighter columns supporting the roof above it. It will be recalled that of this latter type examples were illustrated in *THE ARCHITECTURAL REVIEW* of September last, in the article on "Market Crosses and Halls." It was then urged that such crosses could be very appropriately built now in many a village and country town to perpetuate the names and the spirit of "the glorious dead." As memorials these crosses would fulfil two important conditions: first, the subject almost imposes an obligation of simplicity of treatment; and secondly, a market cross being the centre and focus of rural or urban life, the memorial is secure of the attention that its message merits. If any purist were to protest that it were a profanation to bring so sacred an emblem or so solemn a memorial into the stir and bustle and huckstering of the market-place, we should be inclined to recommend a more robust faith in the cleansing power of art (to go no further) to purify its atmosphere; and, at all events, the objection could not apply to churchyard crosses, like those at Cricklade; and it may well be supposed that many memorial crosses will be put up in churchyards, these two serving admirably for guidance in at least the spirit of the design.

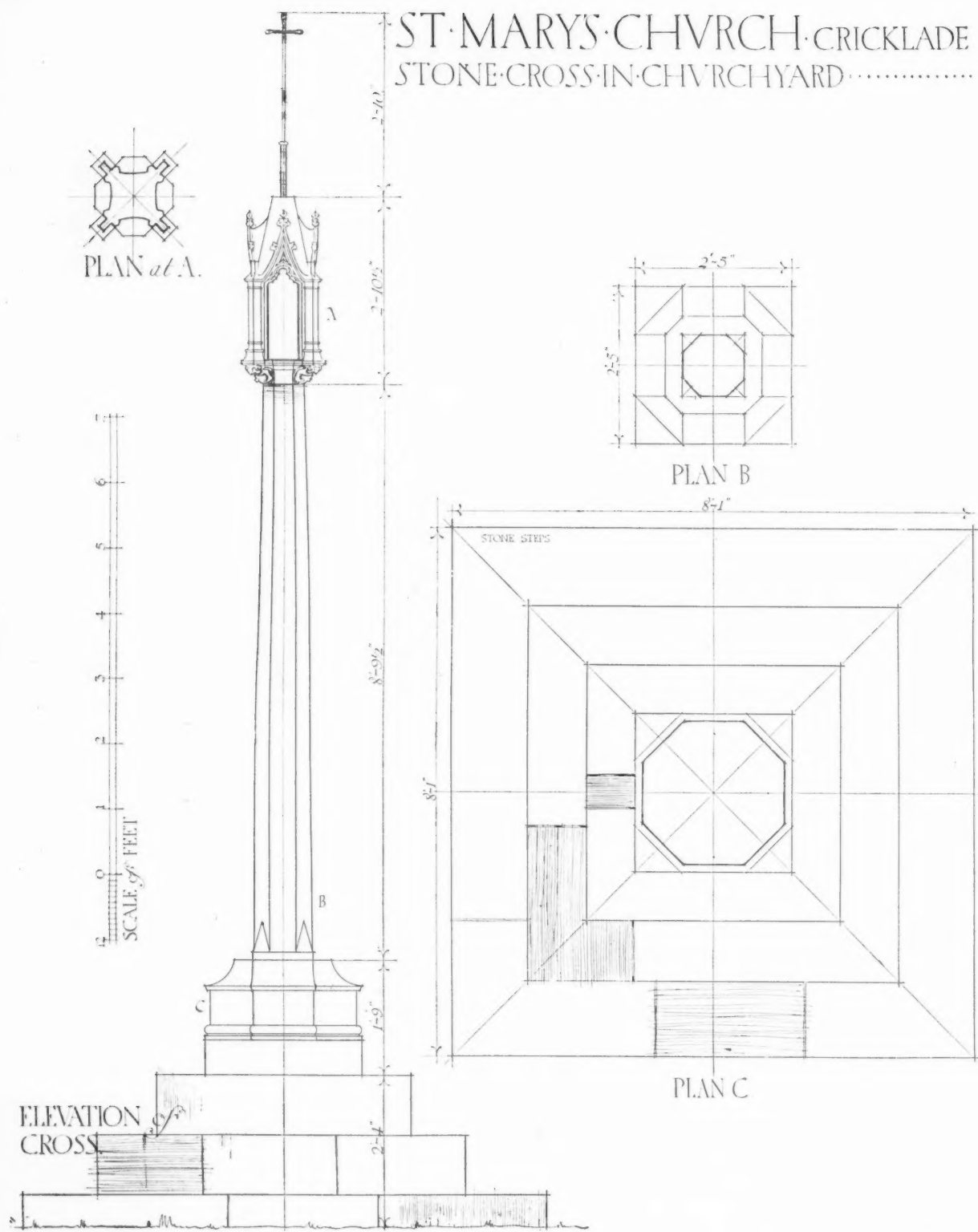


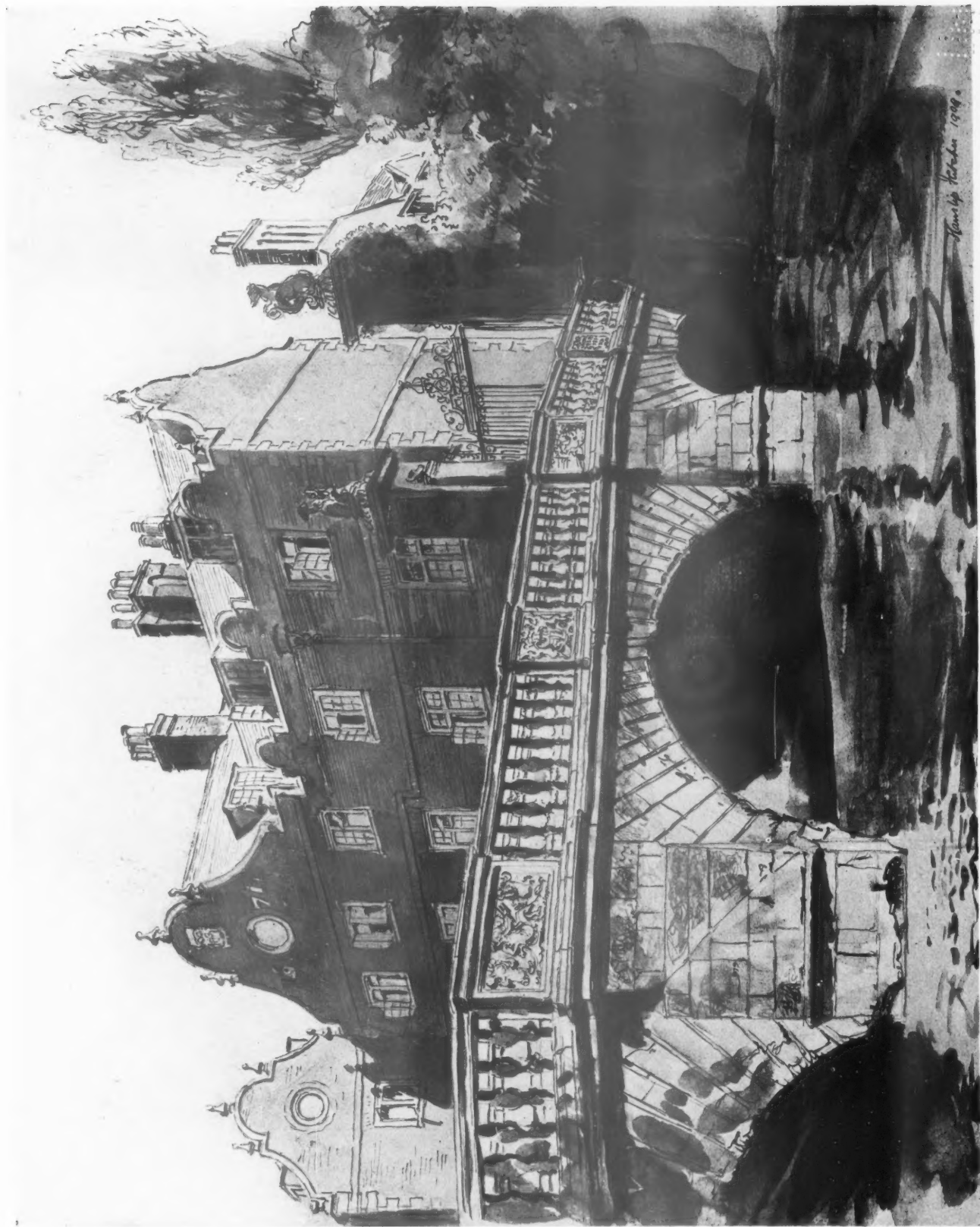
ST. SAMPSON'S.



ST. MARY'S.







November 1919.

ST. JOHN'S COLLEGE, CAMBRIDGE: THE BRIDGE.
After a Drawing by Hanslip Fletcher.

Plate VI.

1881
1882
1883
1884

THOMAS SHEPHERD AND REGENT'S PARK.

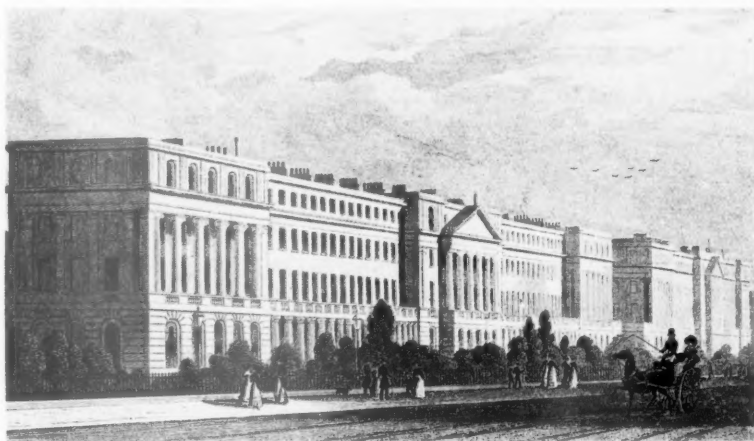
THE average Londoner, who appears quite indifferent to the destruction of ancient buildings and the obliteration of landmarks in his native city, yet loves London in his own peculiar way, and likes to be reminded of its former appearance and its "old-fashioned" streets that are now so completely modernized. Perhaps he derives some enjoyment from the actual exchange of old lamps for new, for he can satisfy his modern craving for cheap display, discordant design, and unrepentant vulgarity, and at the same time can flatter the sentimental side of his nature by hanging upon his walls drawings of a period that was at least innocent of the worst inventions of a commercially minded age. He feels no shame as he looks up from his arm-chair at the quiet lines of the water-colour or engraving which shows the old Georgian mansion and cobbled street where now the crowded motor-buses pass his amorphous façade of granite, stone, and brick enriched with enamelled signs, glazed tiles, polished mahogany, and plate glass! Nor probably does he give a thought to the name of the artist of that unpretentious but none the less faithful and loving delineation of a bit of old London which he has framed more as a curiosity than as a work of art. Between him, indeed, and that artist there is a great gulf fixed which no one could ever bridge. For the profession of a topographical artist is not one that commands great rewards, and the poor wretch that sits on a camp-stool at the corner of the street and records your dilapidated mansion with infinite pains must find some other guerdon unknown to the comfortable profiteer to supplement the price which he will get if he is fortunate enough to sell. If his aim had been pecuniary recompense only, he had surely changed his profession in the initial stage of his career.

It is fortunate, however, for our collectors of pictures of old London—whatever the motive of their collecting—that there have been men ready to devote themselves to the very valuable though minor art of topographical painting. Curiously enough, the last century saw three members of the same family engaged on this work, and one wonders what all the popular illustrated works on London would have done if there had been no Shepherd to provide them with pictorial material. There would, no doubt, have been a greater expenditure of capital, and the "imaginative" artist would have had a good innings at the serious expense of historical truth and exactitude.

The best known of these three topographical artists, Thomas Hosmer Shepherd, who "flourished," according to "The Dictionary of National Biography," between 1825 and 1840, has laid succeeding generations under a deep debt, both by the methodical care of his drawings and the industry that enabled him to attain so prolific a production. It is fortunate that the indefatigable student of old London had so sure and delicate a touch, as his tinted drawings are not only a pleasure to look upon, but convey in an evidently genuine manner the mellow tones and genial homely character of the buildings in which our grandfathers lived and did their business. It was the true spirit of the humanistic antiquary and historian which prompted Frederick Crace to employ Hosmer Shepherd in making drawings of all the buildings of the metropolis which were threatened with destruction, and the value of his wonderful collection in the British Museum depends to a large extent on these meticulously accurate records. The charming subjects of Shepherd's pencil and brush make us almost forget that he himself belonged to the second quarter of the

nineteenth century; but we are reminded of his own times by his other works, which include very considerable records of contemporary architecture, to which the accompanying views of Regent's Park belong. His drawings owe a great deal to a happy choice of colour which suggests the atmosphere of London in the past, and this quality is lost to a large extent when translated by the less sympathetic engraver.

Shepherd's industry is best shown by a list of the works for which he prepared the whole of the illustrations, and it must be remarked that these are additional to the numerous



York Terrace.



Cornwall Terrace.



Royal York Baths.

TERRACES IN REGENT'S PARK.

Drawn by Thomas Hosmer Shepherd.

drawings in the Crace and other private collections. He illustrated "Metropolitan Improvements, or London in the Nineteenth Century" (1827), "London and its Environs in the Nineteenth Century" (1829), "Modern Athens Displayed, or Edinburgh in the Nineteenth Century" (1829), "Views of Bath and Bristol" (1829-31), "London Interiors with their Costumes and Ceremonies" (1841-3), and "A Picturesque Tour on the Regent's Canal."

According to "The Dictionary of National Biography" Hosmer Shepherd was probably the son of another topographical artist, George Shepherd, whose work was in con-

siderable repute between 1800 and 1830. He exhibited at the Royal Academy and the Society of British Artists, and drew for "The European Magazine." The Crace Collection contains some of his drawings, and in addition he illustrated the following works: Clarke's "Architectura Ecclesiastica Londoni, or Graphical Survey of the Churches of London, Southwark, and Westminster" (1819); Wilkinson's "Londina Illustrata" (1808); Ireland's "History of the County of Kent" (1829-30); "The Beauties of England and Wales," and "The Architectural Antiquities of Great Britain."

Another son of George Shepherd was George Sidney Shepherd, who died in 1858. His work was also topographical, but not exclusively, and he was a member of the New Water-colour Society from 1833 till 1858. He exhibited at the Royal Academy and also at the Suffolk Street Galleries.

The family of Shepherd, like that of Pugin, is a striking instance of a consistent bent in the same direction in more than one generation. In our own day the three brothers Spiers have followed an architectural and archaeological calling. It is well that Nature should occasionally provide these congenital allies on the side of scholarship and research, for the big battalions still flock to the banners of ignorance and indifference, and league together to efface the past and to further every act of thoughtless vandalism.

A TOWN PLANNING INSTITUTE FOR CANADA.

A NUMBER of professional men in Canada—town-planners, architects, surveyors, and engineers—have formed themselves into a Town Planning Institute with the object of advancing the study of town planning and the proper development of urban and rural land.

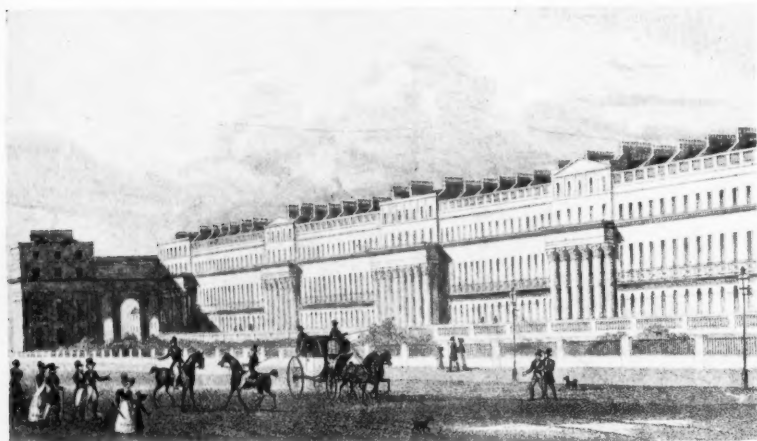
One of the immediate objects of the institute is to promote educational courses on town planning and rural development in the universities.

The new institute is starting out on original lines for a professional body. It has no chartered members who enjoy election without proving their quality. Every member must as a first condition be a member of an existing architectural, engineering, or surveying professional institution. In addition, he must also undertake special study on town planning for a year, and submit a thesis or pass an examination on the subject at the end of that period of probation.

Legal members of recognized standing will be admitted as a special class, since town-planning schemes cannot be carried out without legal advice. There will be associate members from other professions, such as journalists and medical men who are interested in those aspects of town planning that are not strictly technical.

It is hoped to organize meetings and appoint lecturers in the near future to carry on the elementary educative work throughout the country. A group of about one hundred architects, engineers, and surveyors have been nominated for membership.

This announcement should be cheering news to the British Town Planning Institute, and should encourage it to fresh endeavour. In the course of time, as these various institutes expand, what a wealth of experience they will delight in exchanging! A great congress of English-speaking town-planners should be prolific of consequence, and should greatly influence the education of the public in such matters.



Chester Terrace.



Ulster Terrace.



Clarence Terrace.

TERRACES IN REGENT'S PARK.
Drawn by Thomas Hosmer Shepherd.

PUBLICATIONS.

THE CHEAP COTTAGE AND SMALL HOUSE.

THAT Mr. Gordon Allen's book, "The Cheap Cottage and Small House," holds matter of essential importance may be inferred from its appearance in a sixth edition. It is well planned and executed. By gradual stages Mr. Allen builds the book as he builds the house—from the choice of site, the plan and the materials, to the last tile on the roof and the lay-out of the garden. "The problem of reconstruction," he says, "resolves itself into the following equation: Britain = Production = A 1 men = Housing." And the numerous illustrations and the whole trend of the book show a neat solution of the equation.

With a fatherly hand Mr. Allen takes you (the prospective building owner) to your site and warns you against the destroyers of domestic peace. "Is . . . the picturesque church with its ivy-clad tower (containing a bell), or the local public-house, a little too close?" he asks. "We may rather like the look of that farmyard close by; but when we find that the plumpness of the chicken is due to adjoining gardens, and that the chorus of ducks rarely concludes at sunset, our love grows cold."

And so, by gentle stages, he takes you through the trials and pleasures of the work—teaching you how to overcome the one, augment the other. The art of building is laid before you—not the art of the jerry-builders, with their "very desirable residences" and their "Queen Anne fronts and Mary Ann backs," but the art of our finest architects—of Mr. Allen himself, whose aim is to make for "convenience in use, beauty in appearance, economy in first outlay, minimization in subsequent repairs, and reductions in housework."

Seldom has a more representative array of small domestic work been compressed within the compass of one book.

"The Cheap Cottage and Small House." A Manual of Economic Building. By Gordon Allen, F.R.I.B.A. Sixth edition, revised and enlarged. London: B. T. Batsford Ltd., 94 High Holborn. Price 8s. 6d.

PRINTING AS AN ART.

WILLIAM MORRIS took printing for an art, and it must be admitted that, with his Kelmscott Chaucer, he almost persuaded us that typography qualifies for that rank. Many other amateurs of the press, before and after him, have had the same conviction, and have tried to demonstrate the fact with the work of their hands. To keep a private press was once a favourite pastime of the aristocracy, and it was their pride and pleasure to look upon the colophon in all its glory of "Printed at the Private Press of —." It is hard to imagine Horace Walpole doing aught, at his private press at Strawberry Villa, but look on languidly, though with an air of fastidious criticism, as of some super-technical expert who, having inherent taste and consummate knowledge, had no need to soil his hands, still less to toil terribly, as perhaps my Lord Stanhope did—the same who invented the best hand-press ever devised—and certainly William Morris did, for a time at any rate. But Morris, and like-minded men—they of the famous Doves Press, for instance—had in mind much more than the pursuit of a rather heavy-going hobby. Having once caught it, they promptly broke it to harness, and did their best to make it earn its keep.

It needs the somewhat intermittent example of the private or the amateur press to remind us that printing, if not within the arcana of the arts, hovers conspicuously on the outskirts.

Perhaps it may be accepted as one of the "minor arts." Because, looked at fairly, printing is much more, as in some respects it is much less, than a craft. While it exacts no very high degree of manual skill, such as that which is formative in the hands of an art-craftsman like the wood-carver, it demands a considerable degree of cultivated taste in the selection and arrangement of types and ornaments, and in the general "toileting" of the printed page.

To the outsider, it may seem an easy thing to produce a decent sample of printing. It is, however, nothing of the kind, but is, on the contrary, most difficult—good printing depending on the ascertainment of certain broad principles, plus a few inexplicable psychological phenomena, and their happy application to purely mechanical conditions. But the type-founder, like other craftsmen, is prone to fall into the deadly snare of "finish." Increasing the number and variety of his tools, he whittled and polished his types until all the spirit went out of them. They became marvels of mechanical precision, which made them as ugly as sin. Villainous printing was an all-pervasive item in the mid-Victorian inferno of appallingly, inconceivably bad taste. Actually the grand Caslon Old Style face—the supreme achievement of the prince of punch-cutters—was discarded in favour of a sort of bastard Baskerville face, the acme of mean ineptitude; but the models of the beautiful Old Style were rescued from a lumber-room by Mr. Whittingham, of the Chiswick Press, not so much because he admired the fine artistry of the type as because he was in search of an old-fashioned letter which should lend verisimilitude to the Diary of Lady Willoughby, who purported to be a personage of the Restoration days. The example of this book was highly contagious, and Caslon Old Face became—not exactly popular, for even unto this day the populace prefer bad types to good, but first favourite among persons of taste, to whom it seemed the perfection of form. For the model from which to cut his type, Morris chose the fat or black letter of Janson; but it is too heavy, and has not provoked much imitation.

Of course the great drawback of all typography—which thereby almost forfeits its claim to absolute loveliness—is its geometrical accuracy of form. It is "icily regular, faultily faultless," if not "splendidly null," losing in character commensurately with what it gains in regularity of form. What constitutes the superior beauty of the products of the scriptorium as compared with those of the press it were hard to say: the charm is elusive: it may be that the knowledge of work done by "direct action" of the human hand compels our instant sympathy and admiration; and it may be that here and there the little falterings, the slight fallings-off from the effort after perfection, strike a tender chord and win our suffrages: but be the explanation what it may, there is no doubt that the finest possible specimen of mechanical printing stands no chance whatever in rivalry with an average example of hand-work.

Mr. Joseph Thorp, in the truest sense of the phrase an amateur of printing, has produced an admirable little book on the subject, affording clear guidance for other amateurs and for the far more numerous class of those who must have printing done, and may possibly lack the knowledge and taste that would enable them to determine whether or not it is well done. To such we can cordially recommend this book, which will tell them in non-technical language all they need to know about printing processes. It is itself a commendable specimen of printing, is copiously illustrated, and contains some very useful glossaries. It is dedicated to Mr. Emery Walker, who is justly described as "a pioneer of the Printing Revival in Europe

and America," and it will assuredly go far to prove—that it would be well for printers to establish more clearly—that printing is certainly an art of sorts, if not one of the fine arts. In some respects it resembles architecture—its artistry is displayed in the adroit assembly of ready-made units; and the writer possesses an engraved portrait, by Basire, of one of the most scholarly of typographers, William Bowyer, who is thereon described as "Architectus Verborum."

"Printing for Business. A Manual of Printing Practice in Non-technical Idiom." By Joseph Thorp, Printing Consultant to W. H. Smith and Son. John Hogg, 13 Paternoster Row, London. Price 7s. 6d. net.

A CITY MEMORIAL TO LONDON TROOPS.

In a manner of speaking, the Royal Exchange is the "hub of the universe"; or, at all events, if it is true that "money makes the world go round," then the institution founded by the "Royal Merchant," Sir Thomas Gresham, can claim to be at the heart of this mighty motive power. Nor Wall Street nor the Paris Bourse would care to dispute its pre-eminence in finance.

Wren, it will be remembered, considered the Royal Exchange to be the central building of London City; and in his famous proposal for "town-planning" London he gave it this position, "being as it were the nave or centre of the town, from whence the sixty-five streets, as so many rays, should proceed to all the principal parts of the City." But there can be no doubt that it is at the heart of things, and is therefore the most suitable spot for London's memorial to its own heroes. So magnificent a site lays a tremendous obligation on the artist to rise to an opportunity that is almost as great as any that has ever occurred. To commemorate London's glorious dead on London's most central site is a task that Sir Aston Webb will not undertake with a light heart.

It has been stated that "a square panelled structure is contemplated, surmounted by a lion supporting shields bearing the City and County arms, with flanking figures and bronze tablets crowned with wreaths bearing the names of the regiments and of the principal battles."

Rightly enough, a general clearance of the site is contemplated. Most likely it is intended to move the rather paltry fountain which now occupies the position which obviously the new memorial should fill. It is a reasonable proposition also that the subway should be made less aggressive. Advertisements vulgarize its railings, which are themselves a disfigurement. Certainly subways are necessary at such busy crossings as this; but because they are utilitarian, they need not therefore be hideous. All the subways are gratuitously ugly, and the present writer has repeatedly urged that their upper reaches, so to speak—their fences and their balustradings—should be constructed with a due regard to decorum. Sir Aston Webb has here a splendid opportunity of showing how this much-needed reform can be effected. If he sets a gracious example, it will assuredly be followed in other instances, and will remove one strong ground of objection to the subway system. At Charing Cross, for instance, frequent accidents, and the vexatious delays that ensue while people await their opportunity of dodging the traffic, render imperative the immediate adoption of this particular way of applying the "safety first" principle. A writer in "The Daily Telegraph" has said, with irresistible force, that "Sir Aston Webb will have every City-lover with him if he makes a clean sweep of all

the objectionable things which at present obstruct the ground." Truly the City Fathers will be unkind to themselves, if they do not give him a free hand. What is worse, they will in the same operation be unkind to about nine-tenths of the rest of civilized humanity; because, as we have said, the Royal Exchange has a strong claim to be considered the heart of the Empire. Wherefore its war memorial must be of special nobility and dignity, and shall suffer no derogation from its environment.

ARCHITECTURAL EDUCATION: A CRITICISM AND A PROGRAMME.

By LIONEL B. BUDDEN, M.A., A.R.I.B.A.

Under this heading Mr. Lionel B. Budden, of the Liverpool University School of Architecture, resumes the criticism he began in December 1917 and January and February of the following year, of what he believes to be obsolete methods of architectural education. For the views expressed Mr. Budden alone is responsible.

A NAÏVE surprise is sometimes expressed by English architects at the very slight prestige which their profession enjoys outside its own membership. During the war the injustice of the lay estimate was felt so acutely that some of the official leaders of the profession were moved to indignant protest. It seemed that a climax had been reached. Government departments had shown that they thought no more highly of the services which the architect might render to society in war than the unenlightened public did in times of peace—a most distressing revelation. Offers of assistance from the Institute itself had been either ignored, or accepted to so limited an extent, and in a manner so casual, as to imply a doubt of the value of the services offered. By the more imaginative dark suspicions were entertained of a policy of studied neglect—a policy initiated in high quarters and intended deliberately to slight the entire architectural profession, to humiliate it, and to throw discredit upon its pretensions. But if none of the explanations put forward at the time seemed quite to meet the case, it was because they begged the question. They took it for granted that the average architect, the profession as a whole, *was* competent and *had* received a complete education in the technique of architecture. Make that assumption, and the attitude of the public and of the services becomes indeed a mystery. Question it, and the matter may assume another complexion.

What are the facts? Taking the profession as it exists in England, one has first to observe that a large proportion of those who style themselves architects have, neither in virtue of their capacities nor of their experience, the most shadowy claims to the title. They find that they are free to adopt it, and do so in an effort to attach to themselves an illusory dignity which their real activities could never command. The absence of any obligatory system of higher education administered by qualified authorities, and the fact that the status of the architect is in consequence not defined by Act of Parliament, make the practice inevitable. Naturally, the effect upon the lay mind reacts prejudicially on the reputation of architects in general. Next it must be admitted that the great majority of architects practising in the country to-day are office-trained. Of these, some have endeavoured to increase their technical resources in the early days of their pupillage by attending night classes, and later by occasional European excursions. But in the main their horizon has been that of the office; and though a number of them have risen to positions of great influence in the profession, that has been chiefly due to commercial ability,

to social connexions, or to personal popularity. For the sphere of the architect is still one in which such values are of the greatest importance.

Now, whatever may be the function of an architectural office, decidedly it is not to undertake the systematic teaching of architecture. It would be discouraging to speculate upon the illusions possibly entertained by the Victorian parent when he paid the premium and approved the articles which were to ensure his son's proper initiation into the art. Perhaps he saw the foundations being laid broad and deep; imagined that somehow the head of the office had secreted a staff of expert instructors, specialists in every branch of architectural technique, whose business and pleasure it would be to devote their whole time to instilling knowledge into the novitiate; believed that there existed somewhere out of sight, yet in the office, a well-furnished constructional museum, galleries devoted to casts and models, and an extensive library. It is probable, however, that he thought none of these things, but was merely hypnotized by the word "practical." The precise form of his illusions is irrelevant to our subject. The results are not. They amount in effect to this: That real education in architecture is a thing which nine out of ten architects have simply escaped. And of that fact the outside world has had extensive and painful experience. Lastly, it has to be conceded that the attempts made to organize architectural education scientifically are too recent for the fruits to be apparent except amongst a younger generation that has scarcely emerged into the field of independent practice. Moreover, those attempts have been so lacking in co-ordination, and have been so little assisted by the policy of the Institute, that they have not been able to accomplish more than a small fraction of what they ought to have done.

In the light of these facts, is it any wonder that Government departments are at one with the public in treating the architectural profession with less confidence and respect than they accord to the medical or legal profession? An accredited system of education, universally operative, alone can give any sort of guarantee of competence. Without that, architects in general cannot reasonably expect their claims to be acknowledged, for they cannot rightly establish them. It is nothing to the point that here and there architects have survived office routine—have, in spite of it, acquired a real knowledge of their art. They have done so because they possessed abnormal ability and enthusiasm. Such men are not representative. If to them be added that other, still smaller, minority who have received a French or American training, and who have yet elected to practise in England, they are altogether too few to leaven the profession as a whole. The body can be judged only as a body—and, so judged, it is found wanting.

The root of the matter is education. Until that is put right nothing else can be. From time to time there have been rumours that the authorities of the Institute were addressing themselves to this urgent task. About eighteen months ago it was privately reported that the heads of the recognized schools were to be summoned to confer with the Board of Architectural Education, and that a broad, comprehensive scheme of reform would be evolved as a result. But a species of inertia appears to paralyse the Institute in these matters. We are presented with the spectacle of all the preliminaries to movement—debates and so forth. Committees are understood to be receiving evidence and preparing reports. There are even hints of impending action. It is impressive, and our expectations are duly raised. But nothing happens; and so long is it since our hopes were first excited that we are almost driven to suspect that it is intended that nothing shall happen.

The present position which the Institute occupies in regard to architectural education is essentially false. To embark upon a detailed indictment of that position would require more space than can here be devoted to the purpose; but the main points can briefly be given:—

1. The Institute is not an association of experts in architectural education, nor even of persons who have, as a rule, received a systematic training. It is such a body as would naturally be the product of a transitional period in the development of a profession. The qualifications of its members are varied to a degree, and the aggregate contains elements that were admitted because it was expedient to admit them, and for no other reason.
2. Whilst very properly not attempting to undertake the teaching of architecture, the Institute yet assumes, as one of its functions, the responsibility of holding examinations and granting educational qualifications.
3. The Committee—called the Board of Architectural Education—which is entrusted with the business of devising and controlling the examinations, derives its authority from the Council of the Institute, its members being appointed by the Council; and the Council itself is elected by general suffrage on issues that are rarely, if ever, related to education.
4. A proportion of the members chosen to serve on the Board are by vocation engaged in teaching. But of these some are merely co-opted and have no voting powers; and the selection of the experts in both categories—whether as voting or non-voting members—is not based on equitable principles of representation.
5. From the policy of the Board it is evident that the expert members carry far less weight in Council than do the general practitioners, though the latter are sometimes indifferently instructed in the technique of architectural education, and can at the best devote to the subject only the incidental attention of their very brief leisure.
6. Through its Board of Architectural Education, the Institute continues to commit itself to an obsolete system of examinations centralized in London—a system inherently vicious in that it directly encourages office-pupilage, cramming, instruction by correspondence, and the maintenance of the whole machinery of hack education. Only in the case of the Intermediate Examination is any reasonable alternative permitted to students. The control of every stage of the Final—the qualifying examination, without passing which no candidate can now become an Associate of the Institute—is rigidly vested in the hands of the London Board. There is thus established a complete divorce between the authorities responsible for teaching and those charged with the business of examining. These latter, the nominees of the Board, are considered competent to judge of the candidates' abilities on purely external evidence obtained under restricted and abnormal conditions. The whole procedure of a centralized Board imposing arbitrary tests and leaving to chance the methods of preparing for them ignores the lessons of educational experience and modern practice. It is a simple anachronism.

That, in brief, is the case against the Institute. It is a case that in various forms has been stated before; it has never been met by any logical defence; and it cannot be so met. The path of reform is clear, and has also been pointed out on many occasions. As it still remains to be adopted, its outline must

be indicated again. Those professions which enjoy real prestige have delegated to the Universities the work of educating, examining, and granting standard qualifications to their members. In this respect the Institute cannot do better than follow the example of the most powerful professional body in the country—the General Medical Council. For academic status is what the architect requires to place him on the same footing as the doctor. That, and nothing less than that, will secure for him the privileges and authority he is at present denied.

To achieve this end, the first necessary step would be for the Council of the Institute to appoint an *ad hoc* Committee composed of (1) the heads of the recognized schools; (2) experts in architectural education representing the Council. This Committee should be charged with the duty of devising a curriculum for the Degree of Bachelor of Architecture. That would justify the Institute in accepting the Final Examination of such degree course as equivalent to the Institute's own Final Examination, so that a graduate in Architecture would, in virtue of his being a graduate, be eligible for election as an Associate of the Institute. Within three months of its appointment the Committee should be required to present to Council a report definitely formulating its proposals. (Bearing in mind the object to be achieved, it might confidently be assumed that the Committee would recommend that the course should—like that for the ordinary medical degree of M.B., Ch.B.—extend over at least five years.) The Council would then be in a position to approach the Universities, and to request them to include within their curricula the scheme prepared under its direction. As a number of Universities already possess architectural schools and award degrees in Architecture, the request would involve less than might appear at first sight. Granted that academic authorities were sufficiently consulted in the preparation of the scheme, its immediate and universal acceptance by the Universities would be a foregone conclusion.

In the interests of the profession it would be necessary to provide some safeguard that would ensure an approximately uniform level being maintained throughout the courses in each University, and to see that the Final Examination in all cases reached the requisite standard. This could most effectively be done by making the professors in charge of the schools *ipso facto* members of the Institute's Board of Architectural Education, and by making it a condition that the external examiners in Architecture, nominated by the Universities, should be persons approved by the Board as a whole. The Board would in effect become the instrument whereby the Institute supervised the administrative aspect of architectural education and preserved its equilibrium. What has so far been advocated is really an extended application of principles already permitted to operate in the case of the Institute's Intermediate Examination. But more than that remains to be done. A time limit—say 1930—must be declared by the Institute, after which its own centralized examinations will be discontinued and be superseded by those of the University School. That final step is essential if the problem is to be completely solved; and nothing less than a complete solution is adequate to the case.

Certain obligations, corollaries of the programme here set forth, would devolve upon the Institute. The influence of the Council would be required to secure that any important schools not now having academic rank were duly affiliated to Universities; to encourage officially the creation of new University Schools; and to do everything possible toward obtaining financial assistance for the endowment and equipment of architectural education generally. The benefits which would accrue from the whole policy advocated are incalculable. The Institute would be freed from a technical responsibility which it is unfitted to

discharge, Architectural Education would be established on a broad and reputable basis, and the change would be effected without inflicting any injuries. Part-time and short-course training would automatically be eliminated. Decentralization, accompanied by the enforcement of a minimum standard, would foster a healthy spirit of rivalry amongst the schools. The claim for Parliamentary Registration would be irresistibly strengthened, and the prestige of the profession would be assured beyond question.

It is not as if the Institute were being urged to indulge in an untried experiment. The examples of France and America exist to show what the results would be. In the former the Beaux-Arts is virtually a University of Fine Arts. In the latter, between a dozen and twenty Universities award degrees in Architecture. The profound difference between the position which the architect occupies in those countries and the position which he occupies in this, is sufficient proof of the success of the academic system. Nor need it be feared that the Institute, if it released its present strangulating grip on architectural education, would lose any authority as a professional body. It would no more do so than the British Medical Association has done. Its real services would continue to be as indispensable to the welfare of the profession as they have been in the past. Every graduate in Architecture would find it necessary in his own interests to join the Institute, whilst the fact of membership being ultimately limited to persons with academic qualifications would add enormously to the power of the Institute itself. Surely now, at this time of general reconstruction, the profession should see to it that its own house is put in order.

IMPORTANT ANNOUNCEMENT: SPECIAL PEACE COMMEMORATION ISSUE OF "THE ARCHITECTURAL REVIEW."

THE next issue of THE ARCHITECTURAL REVIEW will be a Peace Commemoration Number. It will contain a series of magnificent Coloured Plates of Peace Decorations, specially drawn and painted for H.M. Office of Works by various artists. It was felt by the Government authorities entrusted with the schemes of decoration that there should be some authentic permanent record of them, and THE ARCHITECTURAL REVIEW was selected as being the most suitable medium. A fine colour print of the Cenotaph in Whitehall is included.

This special issue of the REVIEW will contain also the first adequate discussion of the great project of A New City for the League of Nations. Various aspects of the project will be discussed by The Rt. Hon. Viscount Grey of Falloden; The Rt. Hon. Lord Robert Cecil, M.P.; Sir Aston Webb, President R.A.; Mr. John W. Simpson, President R.I.B.A.; Major H. Barnes, M.P., F.R.I.B.A.; Professor Patrick Abercrombie, M.A., F.R.I.B.A.; and others. Other features of cognate interest will be—A reproduction in colours of the painting by Mr. Hanslip Fletcher of the Chapel of St. Michael and St. George in St. Paul's Cathedral; a series of photographic views of the Palace of Versailles, the scene of the Peace Conference; an illustrated article on War Memorials, by Walter H. Godfrey, F.S.A.; and a number of views of notable French and Belgian buildings which have suffered in the war. A special cover has been designed for this issue by Mr. Frank Brangwyn, R.A. Altogether the number, of which the price will be five shillings net, will be an invaluable souvenir of an occasion without precedent. Orders should be given at once to prevent disappointment, as the issue cannot be reprinted.

PUDLO

MAKES CEMENT WATER-PROOF.



THE PORT OF LYNN, WITH A VIEW OF THE PUDLO WORKS. Sketched by LEONARD R. SQUIRRELL.

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CHRONICLE AND COMMENT.

Salient Features of the Month's Architectural News.

A New Phase of the Housing Movement.

At length the building industry has been able to persuade the Ministry of Health that, given a free hand, the private builder might be of considerable service to the housing movement. He could buy cheaper than the Government, and build cheaper than a corporation, if, as Sir Henry Holloway puts it, there were "freedom from finicky interference." This plea was found irresistible, and a committee was forthwith formed to assist Sir James Carmichael (the Chief Housing Commissioner) and the Ministry of Health to work out a scheme enabling private owners to erect and sell houses to local authorities. London, Liverpool, Manchester, and Sheffield are each represented by a prominent builder, but it seems to be thought that architects have no interest in this phase of the question.

* * *

A Factory at Stratford-on-Avon.

On the proposal to erect a factory building within two thousand yards of Shakespeare's birthplace, much indignation has been expressed; and although the proposed business—that of aluminium working—seems void of offence, there is some excuse for the jealous fear lest hereafter the factory might be turned to base uses, and it is not altogether irrational to hold that the offence is not in degree but in kind. Stratford-on-Avon should take a hint from the planners of garden suburbs, who say in effect to the factory, "Pho! Get thee to windward of me."

* * *

The First Large Post-War Competition.

An important competition for designs for a privately owned building comes before us with almost an air of novelty, and more than normal interest is therefore being excited by the offer of four premiums, ranging from a hundred and fifty to fifty guineas, for designs for business premises to be erected in Boar Lane, Leeds, at a cost of £200,000. Sir John J. Burnet, LL.D., has been appointed assessor to advise the promoters in the selection of participants in the final competition.

* * *

Sir Charles Ruthen's Model Cottage.

In a paper on "British House-building Methods," read before the Society of Architects on 16 October, Sir Charles Ruthen described in considerable detail the cottages he had erected at Newton, near Swansea, to demonstrate the possibility of building cottages that, while equally efficient with those built on stereotyped methods, are much cheaper. "Bishopric" boarding, with a "veneering" of brickwork, was mainly the system applied. Illustrated descriptions of the methods adopted at Newton were given in "The Architects' Journal" during September.

* * *

Sir John Soane's Museum.

In the article on this subject in a recent issue it should have been stated that the breakfast-room ceiling at Sir John Soane's Museum is one of the most interesting features of the house. It takes the form of a flat dome springing from four segmental arches, the curves of the pendentives, if they can be so described, being continuous with the curve of the dome. It is decorated with very delicate incised ornament, and numerous convex mirrors, and in the centre is a small octagonal lantern light. This was a favourite kind of ceiling with Sir John Soane, and it can be studied in detail here, as the room is not lofty.

Relaxation of By-Laws.

General Housing Memorandum No. 12, issued during the last fortnight in October, sets out regulations as to the relaxation of by-laws under section 25 of the Housing, Town-planning, etc., Act, 1919. "The regulations have been framed in general terms so as to leave a wide discretion to local authorities in regard to the materials and methods of construction which may be permitted." Briefly, it admits of the erection of less permanent types of buildings and of the conversion of army huts, and of course, of the erection of wooden houses.

* * *

A Word to Town-planners.

At the Town-planning Institute's Oxford conference, Professor Adshead dropped a very seasonable word of advice. He thought "that on the whole too much attention, and probably too much interest generally, had to be devoted to the actual practical methods of carrying out a town-planning scheme, and that therefore little or no interest and attention had been given to town-planning itself." That, of late, is unquestionably the case. Always practice is apt to outstrip principle, and hence arose the once common catch-phrase, "Let us hark back to first principles." Let us.

* * *

Architects' Fees for Housing.

The scale of fees to be paid to architects and surveyors for professional services rendered in connexion with housing schemes has now received the sanction of the R.I.B.A., and the approval of the Ministry of Health, the Board of Agriculture and Fisheries, and the Scottish Board of Health. The scale will apply to ordinary cases.

* * *

Repairing a Wall at Westminster Abbey.

The repair of a wall that screens off from public gaze the broadside view of the Jerusalem Chamber at Westminster Abbey has excited considerable comment during the past month; but architectural opinion seems to be in a consensus that the repairs were necessary, and that they have been done with scholarly skill. The objection therefore fails. That it was ever raised is a healthy sign of jealous regard for the preservation of the Abbey. Better be too zealous than apathetic.

* * *

Royal Academy Memorials.

The Royal Academy exhibition of memorials, which was opened too late for extended notice in this issue, does not seem to have made a very favourable impression on the critics, who are almost unanimous in decrying the general poverty of invention. To what extent this verdict is either true or false we have yet to enjoy a full opportunity of estimating. First impressions are commonly falsified.

* * *

An "Arch of Remembrance."

An "Arch of Remembrance" is to be erected at Acton by the War Memorial Sites Committee, who have adopted a scheme proposed by Mr. Maurice B. Adams. The building will occupy a site adjacent to the hospital, which is to be enlarged as part of the intended memorial of the town; but the arch is to be a monument, and it will furnish a mural field for the "Roll of Honour" consisting of over 900 names of the fallen. The structure is to be entirely of stone.

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REGIONAL AND TOWN PLANNING.

ONE of the difficulties in dealing with this subject, writes Mr. Thomas Adams, Housing and Town Planning Adviser to the Canadian Government, in that excellent periodical, "The American City," is that we have not yet adopted a clear and unambiguous terminology. We must therefore define our terms.

1. The *Regional Survey* has to do with the investigation and mapping of the existing physical, industrial, and residential features of a region that has interests and problems in common, which needs comprehensive and co-ordinated treatment without regard to arbitrary administrative boundaries.

2. The *Regional Plan* is concerned with the general planning of the area included in a regional survey. It is a skeleton and tentative plan of a region within which there is comprised a series of municipal units, in juxtaposition to one another, and having overlapping and interrelated problems. The width, direction, and classification of our main and secondary highways should be governed by the needs of such a region, and not by the needs of one municipality within it. This principle is fully recognized in Ontario highway legislation in regard to the principle on which the cost of construction is apportioned. The planning of our systems of communication in the regional plan should also have regard to the classification of land for different purposes of industry or residence. Land should be classified in a general way for industries, for residences, and perhaps for agriculture, for park areas, or for special reserves, or as unsuitable for building purposes.

We would also consider within the region how far it is desirable to prescribe a code of housing and town-planning

regulations to deal with building conditions that need to be dealt with in common over large areas of different character. Sewerage and water supply may have to be dealt with in large regions to obtain efficient and economical schemes in cases where it is not practical to get an efficient system of either in separate units of administration. These and other problems that can be dealt with in a preliminary and general way need regional rather than municipal treatment.

3. The *Town Plan* is the definite plan, accompanying a definite piece of legislation, for fixing within the city or the country areas, first, those parts of a regional plan which are locally approved, and, secondly, the civic design and regulations dealing more intimately and precisely with the problems connected with the growth of the town, its means of communication, its industrial development, its residential areas, its character and density of building, etc.

We thus have three distinct processes each connected with one another, and logically leading up to one another, which are the Regional Survey, the Regional Plan, and the Civic Plan. It is unnecessary for me to argue with town planners how hopeless the task is to attempt to prepare a plan without having obtained accurate data regarding existing physical and industrial conditions.

For what purposes do we require more accurate information, and what are the usual problems that have to be dealt with in planning a large region? We may summarize these purposes and problems as follows:—

1. Industrial development, including the arrangement and classification of all lands and the location and distribution of manufacturing plants.

(Continued on page xxviii.)

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In regard to these problems, a few general principles may here be restated.

The magnitude of the problems when dealt with together is not a reason for continuing to deal with them in piecemeal fashion, as the price of failing to apply scientific methods is so great that any reasonable effort or expense to avoid its payment will be justified.

No city-planning scheme can be satisfactory which is not prepared with due regard to the regional development surrounding the city, and no purely local plan of means of communication by rail or road can be adequate or efficient. The skeleton plan of the region should come first, followed by a series of city and town planning schemes, and both must be preceded by the regional survey.

There must be co-operation between the municipalities in the work of preparing the regional survey and the plan, and co-operation between the municipal councils, the heads

of industries, and the owners of real estate in working out the city or town plan.

The regional plan must be tentative and elastic, while the city and town plan must include only the things that can and should be enforced by law, making allowance for elasticity and modification in accordance with conditions specified in the schemes.

GUILDFORD.—DESIGNS FOR WAR MEMORIAL.—

The Guildford War Memorial Committee invite competitive designs for the erection of a War Memorial, which it is suggested should be placed in the Castle Grounds, or some other suitable position in the borough. The designs will be submitted to Sir Edwin Lutyens, A.R.A., who has kindly consented to act in the capacity of honorary adjudicator. A premium of £25 will be awarded for the selected design. The Committee do not bind themselves to have the selected or any of the designs executed, but if a design is accepted and executed the competitor will receive, in addition to the premium, the usual professional fees for supervising the erection of the Memorial. Full particulars and information will be supplied upon application to the Joint Honorary Secretaries, at the Guildhall, Guildford.

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